

Quick Fix

The journal of
punk & hardcore
music internet culture...

March 2007

I OBJECT! - EXTORTION - ALEX GRAVE MISTAKE RECORDS - SICK FIX - PULLING TEETH - SOUL FIRE - INVADE
COLUMNS - REVIEWS - PHOTOGRAPHY - FLYER ART - RADIO...AND MORE!



STOP LANDMINES

Hey everybody, welcome to the third issue of Quick Fix Fanzine. Even with my website issues last month, Quick Fix still got out quite a bit. If you didn't get it yet, go to my web site and download it. I'm going to be making cdrs to hand out at local show s, so it's going to get around even more.

Some have asked to print out and distribute the 'zine in their own local scene. This is highly encouraged. As long as you don't charge too much more than your costs for it and let people know it's a free zine on line, it's OK. Nobody here makes any money and we just want to get the word out. You can also put the digital files of the pdfs on discs and give them out that way too. Printing the 'zine is easy. If you do, you'll get the best results by using the "fit to page" option on Acrobat. Otherwise the edges might get cut off.

We are looking for: Artists, column/blog writers, scene reports, political writings, tour diaries, record reviewers, photographers and interviewers. I would love to met people who are better at graphic design than me to layout some pages. Remember. this is "your" 'zine too. Everything submitted is taken under consideration.

There were a lot of articles and photos that didn't make it in this issue. Just be aware that Quick Fix has deadlines and if you didn't get it in by at least two days before the publishing date (the 1st of the month), it'll be in the next issue. I thank all who gave permission for me to use their stuff, you all did great work.

So check everything out and let us know what you think. Remember to get out and support your local scene. You never know what will happen just by "showing up"....

Take care, Dave K./Hardware Media And Radio

Cover art by Andreas Nilsson

<http://www.myspace.com/folkzine>

**Fanzine concept, design,
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...make an effort...

show your hardware! -septic death

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Heroes of the Past

By Kimpunkrock

I was born in the year 1972. My first memories are of Vietnam Veterans returning from war and Nixon resigning. Both sides of my family had always joined the army, whether there was a war on or not. I had always felt drawn to Veterans of War, they were my first heroes.

When I was a kid, my family and I lived across the street from my grandparents on my mother's side. Being of English decent, their roots can be traced back to some of the first English settlers of America. My grandfather and I were very close. He had fought during world war two and his stories fascinated me. Unfortunately he died before I was 10 years old. Even at 34, I carry around pain from the loss. His world war two experience now being one of my favorite subjects, my mother gave me all that he had left from the war years. Walter Carrington was an aerial gunner and radio man in the 15th division of the Army Air Core. This metal file holder I was given, was filled with all of his army documents, the patches off of all his uniforms, his war time diary and detailed paperwork on all of his 35 missions over Europe in a bomber. Plus a few paper souvenirs of his leave in Naples, Italy and pictures.

This is all I have left of the first man I admired and loved with all my heart.

My father was born in Germany in 1941. He is the 5th of 6 children. My father never liked to talk about his childhood in Germany but he had no problem talking about his life after he came to America. Even as a kid I would ask my Aunts and Uncles about the war and Germany. But my mom would always yell at me and take me aside to tell me that no ones liked to talk about Germany.

As time went on, I was able to find out

some things about the German side of my family. Apparently the family did not like Hitler and the Nazi's but liked the food that it brought to their table. Things in Germany for the poor and middle class after World War One was awful. The family was starving before Hitler took power in the 30's. So in order to survive my grandfather joined the army. Seeing as he had so many children and was older than the average recruit, my grandfather was given the job as commandant of a Russian POW camp in what is now Poland.

Then entire family moved with him and lived in a house outside of the camp. It was here where my Aunts and Uncles saw some of the most horrific events of their lives. The war went marching through where they lived. There were many times when the kids were forced by soldiers from both sides to gather up the dead bodies in the field behind their house and bury them. My aunt said the worst thing that she saw was a dead soldier whose head was completely missing from being run over by the tracks of a tank.

At this time my grandfather had lost his position as commandant of the POW camp. He was severely punished for treating the prisoners too good and was sent to the Russian front as a simple infantry man. Separated from his family, he would not see them until the end of the war. Unfortunately he was on the west side of Germany and the family was on the east. Even after the war my father and his siblings were in danger. Sneaking a whole family across the Iron Curtain was no easy task.

When the family finally made it to America during the 1950's, they settled in Hudson, New York. The rest of their story is the same as millions of Americans that immigrated after world war two. Now that I am 34 and everyone is getting older, some at the end of their lives, the family is able to talk about Germany and the war. A few years ago all of the siblings got together and videotaped themselves talking about the war and Germany. I was given a copy and it is my task to put their story to the big screen. I feel it is my purpose in this life. Ever since I could remember, I have wanted to be a filmmaker.

I am so proud of both of my grandfathers. I plan to write a book about both of them and go into their military lives in great detail. They both died when I was young but I still miss them everyday. Both of them played a part in the biggest drama of the 20th century and survived. I am here to pass on that legacy so that the spirit that moved a million young men to free a continent from oppression will not be lost. Today we are faced with oppression here in our own country. We must look to the past for the strength to overcome the evil that we are faced with today in our everyday lives.

I look to the spirit of my grandfathers who fought so that we may live.



Above: two photos of my German grandfather Ludwig Keparutis. My American Grandfather, Walter Carrington. is in the group photo. He is the first person on the bottom right kneeling.

Below: A headshot of Walter Carrington





Profane Existence: What really happened . . .

A great deal of rumors regarding the relationship between Witch Hunt and Profane Existence (PE) has recently been perpetuated by Dan Siskind via the Profane Existence message board. We have been put in the position to officially provide our side of the story. This is NOT shit talking, only a first-hand account of our relationship with PE over the past few years. When reading with an objective, open mind, we are sure that the evidence will speak for itself.

We have been working with Profane Existence since 2004, when Dan agreed to release our first LP, "As Priorities Decay." Everything went smoothly with this release, so we decided in December of 2005 that we would go ahead and work with Dan and PE for our second LP, "Blood-Red States." We were planning a full 7-week US/Canadian tour for April 2006 to promote our new record that we were in the midst of writing. Dan emphasized to us that in order to have our records for the tour, we needed to meet very specific deadlines. He needed to have all the music and artwork completed and submitted to him by mid February, which was exactly two months before the tour. We knew this would be a hard task, but we were determined. We stayed in close communication with Dan for the next few months and worked our asses off to successfully meet the deadlines.

Exactly one month before our tour, Janine received a voicemail from Dan explaining that PE were going through financial hardships and did not have the money to release our LP. Janine immediately called Rob to tell him the situation. Rob was coincidentally on the other line with a good friend, Will, from No Options Records. Will had offered to release a Witch Hunt record in the past, and when Rob told him the situation, he agreed to release the record if we needed him to. Janine then called Dan back to discuss the situation. He said that he absolutely could not press the LPs and could possibly do CDs, but he could not make any promises. Janine explained to him that we understood his circumstances but stressed how hard we worked to meet his deadlines. Our priority was to have our records for the tour. Anyone who has ever been on tour understands that you rely on selling records on the road in order to get from one city to the next. In addition, we had all just quit our full-time jobs. Naturally, the news was devastating to us.

Dan immediately got defensive and irrational and started yelling at Janine. He blamed us for his

financial predicament, backtracking to December when he generously flew out Witch Hunt, Thought Crime, and Hellshock for the PE 16th Anniversary festival in Minneapolis. This was a slap in the face after we spent two amazing days bonding and hanging out with Dan and everyone in PE. He told her that we were unappreciative of everything he had done for us. When Janine tried to defend herself, Dan told her to watch her mouth if we still wanted to be on Profane Existence. He said that Witch Hunt was taking for granted the privilege to be on such a label.

We were all completely taken aback by his unwarranted response, having never seen this side of him before. Janine stayed calm throughout the whole conversation and tried to explain to him that we were so appreciative about all the things he had done for us, which we expressed to him many times before. Janine proposed the idea of working with Will from No Options for the LPs and PE for the CDs. Dan suddenly calmed down, and we decided we would talk about the situation the next day. That next night he apologized, and she reiterated how much Witch Hunt appreciated his help. He told her that PE figured out a way to come up with the money for the record, and we would have our LPs and CDs for our tour. At this point, we were hesitant to work with Dan after seeing his "other side" but agreed to give him another chance and hoped he was just having a bad day. Everything worked out for this tour, and we got our LPs and CDs just in time.

Our second conflict with Dan came about six months later, before our 9 week European tour. This tour was booked about 8 months in advance, and we stayed in close contact with Dan throughout this time. By the end of our spring tour, both our records were sold out, and Dan stressed that PE would repress plenty of CDs and LPs of each album for Europe. One month before we boarded our flight to begin the tour, Janine talked to him at Pointless Fest in Philadelphia in August of 2006. Dan confirmed that everything was in the works, stating he already communicated with our driver in Germany that he was sending over our records. Two weeks later, we spoke to our German driver who informed us that he had never heard from Dan regarding the delivery. We began to worry. That is when Nicole called Dan to ask him to discuss the status of our albums.

After three days in a row of calling, Nicole finally got a hold of Dan. In that conversation, he stated that PE was having financial problems again, and, in effect, did not have the money to repress either album. He discussed the possibility of doing only a small pressing of "Blood-Red States," as opposed to the plentiful amounts of both albums promised. He hoped we would receive them by week two of the tour. Nicole expressed that she was very upset about the lack of communication on Dan's part. If PE was again having financial problems, she felt that we had a right to know. This was the second time Dan informed us at the very last minute that he had no money to release our LPs and CDs. On both occasions he gave us no indication that things were shaky. In fact, he did the exact opposite, stressing to us that everything was going smoothly. (On the PE message board, Dan posted a statement about these events. He claims that Nicole screamed at him, which is completely untrue. In fact, she

stayed calm but assertive, making it very clear that she was disappointed in him and feeling let down.)

Dan did not deal with Nicole's assertiveness well. He went on another tangent, yelling and screaming, blaming us for his financial problems. He then hung up the phone on her. Nicole e-mailed and called Dan every day for the next five days, to work out the situation, but he neglected to answer or return any of her phone calls. At this point, we were leaving for tour in one week. We were about to do a 9-week European tour with no LPs or CDs. We began to panic. The tour alone was costing us \$130 a day for the van, driver and backline. We did the math. By day 61 of the tour we would owe \$7930. This does not include the \$2,600 already spent on plane tickets. To go on such a long, expensive tour without records would be a financial disaster. We imagined not having the money to pay our driver for the van, hard work and booking. The entire tour was organized, and we had already left our jobs. There was no turning back.

At this point, we felt we had no choice but to contact a European label to ask for help. We knew exactly who to contact, a mutual friend of ours and PE, Flox, from Fight For Your Mind records. Flox had previously released our first album on tape in France, was already in the midst of doing our second album on tape, and had plans to join us for one month of the tour. We e-mailed him and told him the situation. Within one day, Flox was communicating with Paria, from the French label, Folklore de la Zone Mondiale, about pressing "Blood-Red States" LPs for the tour.

We immediately e-mailed Dan to inform him of our plans but did not hear back from him. We were then informed that after receiving our e-mail, Dan contacted Flox urging him not to release our record. He warned Flox not to work with us because we were "users," and he thought we were on our way to sign to a major label. We could not believe it. He made up lies to Flox, telling him that PE paid for our recording, therefore having partial ownership. In fact, Dan fronted us the money for the recording, and we promptly paid him back in full. He was clearly trying to sabotage all possibilities of us getting our records for this tour. We know now that he was doing this just to spite us because he didn't want to share a piece of the pie. Fortunately this did not deter Flox from doing the release.

About one month into the European tour, we read on the PE website that the vinyl version of "Blood-Red States" was repressed (1000 copies). We e-mailed Dan to tell him to please send our entitled 20% royalties to our Philadelphia address. In return, we received an e-mail from Dan calling us "scumbags and users". He claimed that PE had exclusive rights over releasing and distributing our records. We NEVER gave PE those rights and never once had a conversation leading him to believe this. He insisted that we stabbed him in the back, but, ironically, he still wanted to work with us! He gave us an appalling ultimatum: we either sign a written contract giving PE exclusive rights to release and distribute our records, or we would not receive our royalty copies. We as a band have always felt that a working relationship should be based on trust and communication, not contracts. We absolutely

refused to sign. We told Dan that PE could no longer press anymore Witch Hunt records, sell our patches, or print anything displaying our name after his remaining copies were sold. Dan agreed that he would never press another Witch Hunt record again.

After seeing his true colors, we wanted nothing to do with Dan Siskind or Profane Existence. Since September, we have received countless e-mails from him telling us to "fuck off." He claimed that the European pressing of "Blood-Red States" single-handedly caused PE's enormous debt. He even blamed Witch Hunt for not having groceries to feed his children. The e-mails were so absurd that we did not reply. Since our arrival home from Europe, we called Dan numerous times to obtain our entitled records and at least part ways on a peaceful note. To date, Dan has refused to return our phone calls. Instead, he posts his distorted point of view on the PE message board.

As if things could not get much worse, they did. We have recently discovered, despite our agreement to cut all ties, that PE has now repressed our first album "As Priorities Decay" against our will. We immediately contacted Dan to let him know we completely disapprove and he owes us our entitled 20% royalties, yet another 200 records. Dan refused to give us our records. He attributed this decision to the thousands of dollars lost from printing extra covers for future pressings of our records that he could no longer use. Perhaps he should have thought about this when he irrationally yelled at members of the band and severed all verbal communication, a move that single-handedly brought an end to our friendship. According to him, due to PE's lost income, we have forfeited our royalties.

The truth is that Witch Hunt did not cause any of PE's debt. When looking at the sales of each of our albums, a little math shows PE coming away quite well. The first 1000 copies of both albums were sold in a matter of months, and each needed to be repressed. These are not examples of a band putting a label in debt. It is clear to us that Dan's concerns do not regard money lost, only the money he will not gain.

On January 25th, Dan posted a statement on the Profane Existence message board, currently 10 pages long, entitled "Shit talking Witch Hunt." On this message board, he states his side of the story that includes a lot of embellishing and many blatant lies intended to further sabotage our band and assassinate our characters. On January 26th Dan posted a surprising revelation that shocked both parties. Dan stated, "Holy crap! I just realized that we ALREADY PAID them their royalties for the 2nd press of the LP. I found this email I sent to them on June 5th." He posted that e-mail, which we re-read repeatedly until we were able to make sense of the numbers and confirm that PE did in fact pay us those royalties many months ago. We were just as surprised as he was that we already received our royalties for "Blood-Red States." Finances can get very complicated, and we truly thought that Dan owed us royalties on the 2nd pressing, as did he.

We fully admit that this was an honest mistake on our part. After gaining this information, we have felt no different about Dan and his intentions. Before this discovery, he fully intended on withholding our records from us, which is stated in countless e-mails to us and on his post. By

admitting his shock when realizing that he did in fact pay us our royalties for "Blood-Red States," he put his foot in his mouth. Furthermore, it does not change the fact that he is withholding 200 "As Priorities Decay" LPs from us. The only thing that has changed is the number of records he owes us.

For the record, this statement and our outspokenness about the given situation are not intended to hurt PE bands and supporters. We take Dan's actions very seriously, and the punk scene has a right to know what really happened. Regardless of Dan's feelings on the matter, his actions against us are unfounded. This has been the most disheartening experience we have ever encountered as a band. Profane Existence was once a label/magazine that we supported and respected as teenagers growing up and finding punk. This whole situation is a huge disappointment to us. Profane Existence claims to be an "anarcho-punk collective," but Dan Siskind's actions have contradicted this very meaning. Reality hit us hard when we discovered that the aspects we hate most about capitalism found their way into our community. If we want to be the self-sustaining community we strive to be, it is crucial to confront this type of hypocrisy. As punks, we decided to take a very difficult stance and call Dan out on his shit.

We hope this statement clarifies where we stand on this matter. Please take this factual account for what it is: no manipulation, no lies, no bullshit.

Nicole, Rob, Janine and Vince // Witch Hunt



What a month this past one has been. My car is having massive brake problems. Somehow I'm not dead yet from an accident.

The web hosting service decided to change over their entire servers to ones which are supposed to be "faster". In the process, they screwed up my (and I'm sure quite a few others) download links to everything on my site. The whole month went by with most not being able to download a thing. The solution ended up being to manually change all the links myself. Oh well, I really can't complain too much, since I only pay \$10 a month for

the service. In general, it's great. So if you couldn't download anything, that's why. Everything is kicking right now.

Some people send the best stuff...I received said letter in the mail, "hey David Koenig, patriotic music like U.S. Blues is just America using self-defeating tactics on ourselves. beating ourselves with baseball bats till Terrorists feel sorry for us? Senol"

Is it just me...or does anybody really care that Anna Nicole Smith is dead? The media's coverage of this is just retarded. I rarely watch tv or listen to the news anymore but it seems every time I do...it's all about Anna Nicole.

Been consuming books and audio Cd's lately, so much so it's scaring even myself. I listened The Few by Alex Kershaw, about the American flyers in Britain before the US's entry into WW2. It was intriguing, especially the race between the German pilots Moudler and Galland to get the Knight's Cross w/oak leaves and ultimately diamonds. Finished The Rise of Theodore Roosevelt by Edmund Morris and am now working on Theodore Rex, the 2nd book in that series. He is probably my favorite president to study. I'm finally almost finished reading Mein Kampf, pick it up every now and then. There is also a great book on half Jews in the Wermacht which came out a couple of years back. I forgot the author but it's worth checking out. 1776 by David McCulloch is in the CD player now. Not too big on early American history, but it's good read/listen. The current book on the night stand is Panzer Commander by Hans Von Luck, which is mind blowingly good. Always looking for good history books to check out, if you read any let me know!

The radio show scene has been picking up lately. The latest cool show is Misfire Radio, led by my Coke Bust's Nick. Go to <http://misfirerecords.com/radio> and check out the latest podcast. Sadly, Activity Earslaughter run by Eric up in Maryland is calling it quits, even going as far as closing up the site which his podcasts are on. Sorry to hear that and I hope he does something in the punk scene soon.

Here in Atlanta, I think the scene is pretty stable. The Treehouse is finally back. In a new location, shows are just starting up again and it's all positive. The Shop is a new place right inside the perimeter (the very large I-285 loop for all you out of towners). I went there on the 26th to see a few locals and Blacklisted also played. It was a Monday night and about 100 kids showed up. Great. Kill The Peace is now putting on shows in downtown Atlanta at the Drunken Unicorn, another cool place. If you are in a band on tour, let us know you want to play here and we will hook you up...

Til next month...



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con s u r r e

interview with Alex of...

GRAVE MISTAKE

R E C O R D S

by Dave K.

So when did Grave Mistake Records start up and what motivated you get yourself involved in such a venture?

The all too familiar lead in "history" question ... I'll keep it short this time around. I got the idea to do a label in 2002, the first release was fall of 2002. Doing a record label was something that just seemed like a lot of fun. I had been doing the band thing for years prior to starting a label, but there was just something appealing about the idea of actually being responsible for creating and distribution hardcore records (that you can kind of experience in a band, but not to the extent I wanted), so I figured might as well give it a shot. Plus, I figured it was a good way to not only show my support and admiration for bands I liked, but also to document those bands and at the same time document the local DC / MD scene that I was involved in at the moment.

Did you initially go into it to just release a few records and quit?

Not at all, the goal was to keep doing the label as long as I was interested in it, as long as there were bands I wanted to put out. Once those first two 7"s came out (both in the fall of 2002), and we had everything ready in hand, I had a feeling that the label thing was something I was going to be doing for a while. Four years later, I think that the label has grown at a steady pace, and I have never been more busy or excited with the label as I am now. I almost threw in the towel from being stressed out about a year ago, but I don't think GRAVE MISTAKE is going anywhere for a while ... I still have a lot I want to accomplish with the label, and there are so many incredible bands out now, I'd be stupid to call it a day anytime soon.

What are some of the pitfalls of running a small label such as yours? The benefits?

I can't say there are too many at the moment, aside from maybe not enough time in the day. Within the past year, the label has become my second job (since I work 40 hours a week so I can pay my rent and eat). I come home from work and spend all night doing label stuff, and during the week I spend my lunch break at the post office mailing out packages. It used to be I'd do that 2 maybe 3 times out of the week, but now it's almost every day. The label doesn't really bring in income for me to live off of, so I have to put those 40 hours in and do the label on the side.

On the other hand, the fact that the label has been so busy means that I haven't really had to stress about one of the other major pitfalls of small labels ... money. I used to have to work on a tight budget for releases, shipping, supplies, etc etc ... but the label and mailorder have grown to the point where I always have enough cash to take care of the things I need to take care of without having to worry about going broke. Also, all of the money that the label brings in goes back into the label, I've made sure of that since day one and I think adhering to that policy has kept me afloat for this long.

As far as benefits ... shit I don't know. It's fun as hell, I get to hear a lot of awesome records, I get to help a lot of bands in some way shape or form. I get to expose kids to bands I think deserve as much recognition as they can get, that's rewarding for both the bands and for the kids who are into the records they get from me. It's a satisfying feeling when you are just holding a brand new release and you can say to your self "I helped make this possible." It's also an incredible feeling when someone randomly says to you, "hey i really love that record you put out," or when you see a really cool review and it's followed with a positive general comment about the label. I wouldn't say it's an ego boost ... I don't know. It's gratifying to be contributing something, regardless of if people give you the recognition you may or may not deserve. Luckily, I've had a lot of support and a lot of nice things said about the label and the records I've done, and it's appreciated more than I can express. Sometimes I feel like the label is the only thing I've done RIGHT with my life (listen to how full of shit I sound!).

In the past few years there seems to be a resurgence of the DIY ethic in punk and hardcore, how important is this to the scene in general?

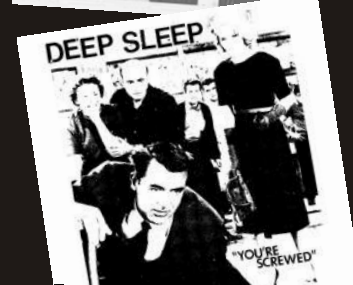
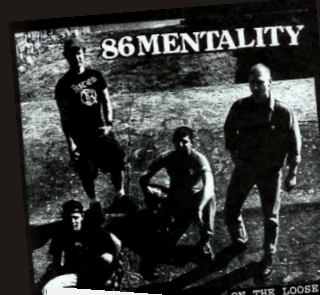
I mean, it's always been there, it will always be here. Sure you can have "hardcore" bands on the radio, on TV, playing stadiums, whatever. You can have promoters who feel the need to create "promotion" companies in order to do their shows. You can have labels that have a "street team" before they have a release. You can have whatever god awful package tour asking for way too much money coming through your town. You have bands with booking agents, managers, and 40 million Myspace friends before they have even put out a record. But when the big business leaves hardcore and all of the trend hoppers latch to the next cool thing, it will be the kids with the DIY ethics keeping things going. Right now hardcore is cool (in the mainstream sense of the word), there is money to be made and everyone knows it ... you should be able to tell which bands, labels, promoters, etc are doing this for the right reasons, and in the end when hardcore isn't cool anymore, they will still be doing the same thing they always were, with the same ethics, and for the same reasons.

Are you in (or were in) any bands?

I have done my time in a bunch of bands in the DC / VA area ... I currently play bass in GOVERNMENT WARNING and have been filling in on guitar for SET TO EXPLODE, which is looking like it might become a permanent thing in the near future.

How do you pick bands for the label? You seem to be avoiding the trap most labels get them selves into after releasing a few great titles and then putting out crap afterwards. Are you getting besieged with band demos?

Well, basically if I love a band, and I know the people in the band are good people then I will ask them to do a record. It's as simple as that.



<http://www.gravemistakerecords.com>

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Some bands I've bugged before I've heard them, but only because I knew they would be good. I usually stick to bands I'm friends with, and then bug them to do a record and if I'm lucky they say yes. I think I'm fairly picky, not because I don't like a lot of stuff, but because a band needs to catch me a certain way for me to want to put out their record. I hope I don't put out crap in the future, I'm confident that I won't (even though I guess that is subject to taste). Also, I decided long ago that I wasn't going to stray too far from hardcore. Even though I listen to a variety of music, I won't really put out anything that doesn't have that punk rock edge or attitude ... granted I don't want every band sounding the same, but they need to be a hardcore or punk band for me to even consider.

It's funny you mention demos in the mail ... I wouldn't say I'm "besieged" with demos, but I do get a LOT of crap. Apparently there must be some "how to" guide for band to get "signed" that says send every label you can find a package that includes the following:

1. "old" demo cdr, no packaging just a cdr in a slimline case.
2. "new" material cdr ... "we recorded these new songs, they don't have vocals and aren't mixed" also with no packaging, just a cdr in a slimline case
3. 14 pages of lyrics printed out in a microsoft word document.
4. "bio" that tells me what bands they've played with, how they plan on touring to "support" their release, and how they think their band would be a good fit with the label.
- And if I'm lucky, 5. individual pictures of each member printed on photo paper.

I have gotten the occasional cool demo, but most of the crap I get isn't even remotely close to what I put out. I love demos (even bad ones) if they are done right. Send me a demo with packaging (cd is fine), a nice layout, maybe a hand written letter that says "here is my bands demo, we are from wherever, hope you like it" ... that is the demo I will listen to. The rest gets either tossed at the post office or I bring it home to my roommate so we can laugh at it. I don't "sign" bands. I don't have A&R. I do records for bands I like, regardless of who they toured with, or if they even tour at all.

How involved are you in the design and layouts of your records? Or do the bands have total control over it?

Um, some layouts I do everything for ... I like doing design stuff, and obviously having some control over what my releases look like is a big plus for me. I won't do anything a band doesn't like (obviously), but pretty much every band I do the design work for is on the same page. Also I try to create what the band wants, while making it look the way I want at the same time. If I don't do the layout, it may not be something I would design myself but if it's what the band wants then I am usually for it. Obviously, I won't put out something I think looks bad, sometimes I have to make suggestions or small compromises. Occasionally I get a design that I scratch my head over (see the cover of the cloak/dagger record) ... but I end up loving it regardless. If it's what the band wants, then it's what I want and that's what it comes down to.

How do you feel about MySpace? Do you think it helps bands get better exposure? Has it helped Grave Mistake?

Myspace is what you make of it. I think it helps in terms of getting news and updates out to the masses, and is a good reference point for people who want a brief synopsis of what we are about, or what the bands sound like, but I don't think it is necessary for a label to operate. It is a good resource, it's basically a free website that millions of people look at daily ... yeah it has it's downsides but whatever. I understand why people don't like it but I also think those people take themselves too seriously. Go Myspace.

Grave Mistake has mainly put out 7"s, with a couple of Cds here and there. Why vinyl? Why the 7" format that so many are declaring long dead?

Well, I love vinyl personally. It sounds incredible, it's cool to look at, fun to collect. I've touched on this in interviews, I think the 7" is the perfect format for punk and hardcore (especially for a bands first release) for several reasons. One, I feel that someone is more likely to spend \$4 on a 7" to check out a band, then \$8-10 on a cd or LP. Especially for hardcore, you can fit 6-10 songs on a 7", so if a kid is at a show or in a record store and has \$20 to spend and wants to check out some new bands, chances are they are going to buy 5 7"s as opposed to 2 cds or LPs even.

Also, and this is kind of shitty to say since it's somewhat taboo to think in terms of money when talking about DIY hardcore, but in most cases vinyl is collectible and is therefore an investment. You can buy 100 7"s, listen to them 100 times, then when you want to sell them you are going to get at LEAST what you paid for them, in most cases MORE than what you've paid for them. A cd, you spend \$10, you want to sell it you may get \$4 or \$5 for it if you are lucky. So therefore, people are more apt to drop cash on that vinyl because they know that they can get most (if not all or more) of that money back when they no longer want that record. I'm sure this doesn't hold true for all genres, but for DIY hardcore and punk I think this theory holds up pretty well. Besides, why pay for digital music when you can get it for free on the internet? Oh, did I say that out loud?

Do you ever plan on doing a 12" like "4 7" on a 12"? CD comps of 7"s?

As far as the 12" idea goes I don't think so ... I'd rather focus on new releases or keeping current releases in print. A lot of my more recent stuff from the past couple of years (86 Mentality, Set to Explode, DTN, Ruiner, Iron Boots) has been put on CD already, either by me or another label ... Wasted Time CD will be out this year with their s/t 7" and their new EP that they have just finished recording for and will be out this spring. Cardiac Arrest CD will be coming out on LIFELINE RECORDS (with both of their 7"s and extras) ... I'm sure the DEEP SLEEP and CLOAK/DAGGER 7"s will surface digitally as well at some point. I like doing CDs, but I like to make them worthwhile, like with the 86 MENTALITY cd, throwing extra songs, live stuff, covers, etc on them ... those projects are always fun and I'll probably do them when I feel it's appropriate.

How important is it to put out colored vinyl these days?

Colored vinyl is fun, that's why I do it. I'm a record collector so I like to feed the need of other collectors. As far as it being "important" ... if a record is good people will want it no matter what color the vinyl is.

How do you feel about music download services? Would you release your catalog on one of these sites?

Um, I've toyed with the idea but I don't see it happening in the near future. I'm not against it at all, but it's not priority for the label at this moment. I do a record label, not a computer file label ... records are what I am concerned with.

What is your relationship with No way Records? You seem both on the same path these days.

No Way is probably my favorite record label currently going. Brandon and Lauren have accomplished so much in the year and a half they have been doing that label, and have yet to put out anything short of an incredible. They do a label how a label should be done ... they care about the important things like the music and the quality of their releases. They do it to have fun, because hardcore and punk is something they love. I can say that No Way is a big influence on Grave Mistake, I'm stoked to be compared to them even in the least bit. As far as our "relationship," we are both in the same city (Richmond, VA), we are all friends, we both like (for the most part) the same style of music (although we have some conflicting tastes, it's ok). I play in GOVERNMENT WARNING with Brandon, and he also plays in WASTED TIME, we both put out the CARDIAC ARREST 7", so there are a ton of connections. No Way rules, I'm going to stop kissing ass now.

Have you heard of any crazy auction prices for the records you have released?

Yeah, it's flattering ... I think a couple of years ago an 86 Mentality test press went for like \$250 or something, that's insane. I check ebay every so often, I've seen some records go for like \$10 or 15 and that is flattering as well, just that someone would want to pay more than \$5 for a record I've put out. It's also cool that people collect Grave Mistake releases, I support it.

So what is on deck for 2007? Would you ever like to do a re-issue of an older or classic hardcore record?

The short list: new WASTED TIME 7" titled "NO SHORE", new GOVERNMENT WARNING 7" titled "ARRESTED", WASTED TIME CD anthology, with both 7"s, extra stuff ... hopefully a new DEEP SLEEP EP, and maybe a couple of surprises out of left field ... you never know. Yeah I would do a reissue if I loved the record, hell it doesn't even have to be classic.

Any last comments for the reading audience?

I've talked way too much in this interview. Thanks for giving me that opportunity. Thanks to everyone for reading, now go start your own label ...

<http://www.myspace.com/gravemistakerecords>

Introduce yourself. When did you get into punk-hardcore and what were the things that attracted you for the first time?

This answer is different for all of us. Invade is Bryan Barash (me), Mike Cohen, Jon Ricco, Kevin Kalb, and Kenny Zabielski. I don't really want to get into who got into what and when because it's different for all of us and I think people place too much importance on that. But I think what attracted us all to hardcore / punk was acceptance and freedom. The idea that you will be accepted for who you are and you can discuss ideas of all types that might not be welcome other places.

Tell us some history of Invade. How the band started?.. Were there any line-up changes? Does anyone play(ed) in other bands?

Well we've all played in local bands here and there. Home is Long Island, NY, although Ricco spends most of his time in Albany. I actually think he's been in every band from Long Island to Albany. But basically, we were looking to do a different sound from everything else going on in Long Island. We wanted to play heavier, we wanted to tour, but most of all, we wanted to stick to our beliefs. We've had some lineup changes here and there but now we're solid, we're releasing a split 7" with in times of war in October and looking to do some touring in November.

What do you do in life besides the band: job, study? Is it hard to combine it with the band?

It's definitely hard for any band to balance work and music. Punk by definition is not an easy thing to become involved in. It takes time, dedication, and discipline. As do most bands. But we make it work because we love what we're doing.

Is anyone in Invade straight edge? Vegetarian or vegan?

I'm going to add in some thoughts about religion as well. We are actually a rather diverse group of dudes. Two of us are straight edge. As of right this moment, none of us are vegetarian, but most of us have tried it and support animal rights. Jon is the only one of us that I would say is religious, but I would say that all of us have a healthy distrust of organized religion. The band's message, if anything, is to promote free expression and open thought. Our band is based around the idea that a bunch of guys with different beliefs and different ideas can still respect each other. We sing about things that we see as fucked up in this world, politically, economically, socially, religiously, and otherwise.

When I listened to your songs for the first time, I was like: "these dudes don't follow trends and they obviously love some 90's hardcore"... So, hmm, name some bands that influenced Invade or you personally (both musically and lyrically)

There are so many, musically as well as lyrically. To name a few, Unbroken, Trial, Chokehold, Inside Out,

Do you play any covers?

We have played a few covers. We've covered indecision, Chokehold, and unbroken. We want to cover Trial, we've considered Bitch or Deadguy. We'll be doing more as we progress, I'm sure.

As I understand the DIY-ethic is very important for you. What attracts you in this way of living? Do you think that DIY is fundamental part of punk-hardcore scene?

I think DIY is a fundamental part of punk-hardcore for sure. I don't think that it should be a basis for judgment though. We have done this DIY because we want to do it our way, we want to make ourselves in our own image before seeing if anyone has an interesting in promoting what we do. I won't say we'll do everything ourselves forever, nor will I ever judge a band for their decisions to stay DIY or not. Doing things yourself is great when you can do it, when you have the time and money to be able to. However, getting involved with hardcore labels, zines, venues, etc. is great because it is a support system through which people can share those responsibilities. It also gives people who can't necessarily play an instrument or go on tour a chance to have a part in what's happening.

You released your record by yourselves. Was it a goal to do everything yourself or it was hard to find a label?

We gave our first EP out for free, made it all ourselves, did it completely DIY. It was definitely a goal of the band. Being able to do that and have so many people get into it was an amazing phenomenon, and I will always be incredibly proud of that. But we had the money and the right circumstance to make that happen. I don't expect everyone to do that because it's a hard thing to do. However bands get their music out there, if they're sincere, and they care about what they're doing, they're doing it right. DIY or not.

Invade has lyrics with a social/political message that's pretty rare today in hardcore (besides the crust scene, I think). Do you consider Invade political band? What's prior for you: music or message?

Invade is certainly a politically thoughtful band. We, as a band and as people, strive to learn more about the world we live in and try to see it for what it really is. I think there are definitely a good amount of hardcore bands here that do question things. Some bands are just looking to have a good time, which I'm not against, but for me I'd rather a band have something to say. For us, the music and message are equally important. We strive to have something unique to offer on both

fronts: an honest, heartfelt message and interesting, unique music. I hope we accomplish both.

What are your political views? Does democracy work in US?

Well, that's hard to say. What does "work" mean? I don't think it's that simple, because different people have different values. Some people value advancement, some tradition, some love, some hard work, some religion, etc. I think any form of government will only be as good as those who practice it. I think the constitution sets an excellent framework for a government in many ways, however it is rarely followed properly. People do not actually have the freedoms it grants, nor do we protect the people from who they need protection most: corporations whose interests run in opposition to 99% of the public. But I will concede that the fact I am not being put in jail for this kind of "revolutionary" speaking, is a start.

Do you vote on elections or is it just a waste of time?

To me, it's definitely not a waste of time. You have to be a realist and an idealist, if you want to really accomplish anything. To decide the system is broken and do nothing to change it, is the same as blindly following in my opinion. I think we need to work on both fronts. We need to support honest government, support the people we think will change things for the better, even if sometimes it looks like the better of 2 evils. But we also need to be activists, and look to change things through less traditional means. I think we need to encompass more socialistic programs into our democracy, but that doesn't mean there's no value in voting for a Democrat come this voting season. (Considering that anything would be better than this monstrosity of a government we have now.)

Do you see any alternative to modern capitalist system? With which methods it can be reached? What's better: revolution or evolution?

To me, evolution is definitely better. Nonviolence is paramount. The only idea I think the Christians really have right is the idea of turning the other cheek. Nonviolent protest is the single most powerful tool people have, they just need to realize it. Look at the things people have done with it over time. Jesus, Martin Luther King Jr, Ghandi, and many more. More recently, just this past year has seen toppling of corrupt ex-soviet governments based on popular peace movements. I, however, think that Capitalism needs to be discussed within a framework. Capitalism, to me, is an economic system. It is based in pure supply and demand. Socialism is also an economic system. It is based on fair division of wealth. Democracy is a system of government, which is different. Every modern



interview by Ilia of **INSOMNIA** photos by unknown

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people. If I don't agree with them, I won't support them.

What do you think about current state of hardcore-punk scene?

I think it is in a great place. There are some great things going on right now. It has been changed and shaped by technology, but great things are always happening. I definitely listen to more bands that are current or recent than bands of the past. For me, hardcore has always been about the present. Idolizing bands of the past will get you nowhere. We need to be open to new things, because great new things are happening every day.

And what do you think about people who always talk, how great 80's (or 90's) were and how the modern days suck?

Well, there are two types. Those who didn't live through it and have a more idealistic version of what really happened because in retrospect the best times and bands rise to the surface, and there are the kids who did and have since closed their minds to the new things that are happening. Either way, you're losing the spirit of what punk was supposed to be about in the first place. We need to stop worrying about whether punk is "better" or "worse". We need to worry about what we can do to make a difference and make our music and scenes more exciting now. If you think venues were better in the 80s, go open a venue. If you think everything now is just the same old shit, go start a band and do something new.

What are your favorite current bands?

There are tons of bands I would like to support and I really couldn't list them all if I tried. However, I'll give some examples of bands I find particularly awesome right now.

There's the Carrier from Mass. How We Are, Another Breath, In Unrest, Verse, Forced Forward, Pressure, Mother Night, Hammer Bros, Permanent, Spanish Bombs, in first person, and many, many more. On long island specifically, we are lucky to have a whole host of great bands, including Up the Fury, Thieves and Assassins, Soldiers, Take My Chances, In Times of War, Capital, Deathcycle, Kill Your Idols, Celebrity Murders, The Agent, DIVIDER, and Crime In Stereo.

I'd also like to make special mention of our guitarist Jon's other band, Host and Parasite. Check those dudes out.

What is your opinion about all this reunion hype? Are there any old bands you want to play a show with?

Sure. We'd love to play a show with Trial or Unbroken. I'll give any band that wants to start playing again a chance, who am I to judge. I would hope their morals are in the right place but there's so much hype around everything that often it's hard to tell. Again, if it seems like something I can get behind, I will. If not, I just won't listen to it. However, as many hardcore bands are made up of working class dudes, I have to think that if I was working as a mechanic or a janitor for the past twenty years and started seeing t-shirts of my old band everywhere, I'd probably want to do it again too. I can only imagine being like "fuck, playing in a band was awesome. Now I have a mortgage and my life is monotonous." I'm sure I'd love to relive those days too. I dunno, I guess to sum it up I just try not to judge reunions as a whole, I take it on a case by case basis.

How's Long Island scene? What are the bands to check out? Zines?

Long Island's scene is great. We actually just had a huge all locals fest yesterday that was outstanding, the benefits of which were given to a struggling local record store. I think we have a great community. I already listed many of the bands. There are some great zines around right now, from Under the volcano which has been a staple of the area for years (they're on issue #93) to new entries such as flying apedista.

How often shows happened on LI and how many kids come?

Well, it's mixed. Unfortunately, the main problem with the LI scene is that it's very divided. "metal hardcore" and "punk hardcore" encompass different ethics, venues, people, and bands in this area. However, overall, I'd say that hardcore is alive and well, with, as always, good as well as bad aspects. There are the bands who take things too seriously and the ones who treat it like the next trend. And then there are those in the middle who just want to have some fun and share some ideas, which is where I'd hope we fit best.

Do fights happened at shows and is violence at shows a problem in scene?

Honestly, not really. Around here, everyone is pretty well behaved. Fights happen from time to time, but I haven't seen a fight break out in over a year. Even when they do happen, they're usually one dude versus one dude, and get broken up quickly. I have to say that around here the idea of "crews" has been an example many other areas could learn from (although for us, crews aren't really our style). Where they exist, they are often more affiliations of friends than intimidating or controlling, in ways I hear of them being other places.





Maybe a strange question, but anyway... I don't live in US so I can't say for sure, but it looks like there is a big difference between bigger bands like Hatebreed or all this popular metal(core) bands and the more underground hc-punk scene. Are these scenes really separated?

As I stated earlier, in many ways they are. However Hatebreed is definitely a completely separate phenomenon than what's going on with metalcore. Hatebreed didn't "sell out". They are a hardcore band, they play the music they always played, they don't put much emphasis on fashion, and Jamie still runs a local CT label that puts out bands across many genres and generally supports hardcore in that area. The current metalcore trend has gotten very popular in the states but as I said before, if I'm not into it i just don't listen to it. They're just another pop band, they just happen to be emulating hardcore bands instead of rock band or rap groups.

What's your opinion on such thing as punk-porno and websites like burning angel or suicide girls? (I personally think they have nothing to do with punk and just use this term cause it's pretty popular nowadays...)

Well, punk porn just refers to the style. So i don't think there's really anything "punk" about it, per say. But if punks want to get naked and other punks want to be able to look at alternative styles of porn, good for them. At least it's getting some peoples ideas of what's attractive away from one generic idea. Personally, I hate the typical Barbie doll look that porn has traditionally put forward, and welcome the idea of seeing naked people that you might've seen at a show or something. Also, i think many of these sites do a good job of showing beauty in many forms. They are often much more diverse in the types of girls they choose (looks / body wise) and i think that for girls growing up in the subculture, it sends a great message that you can be attractive even if you're not "thin" or "have huge tits" or any other generic ideas about beauty. So maybe in that sense, it is somehow punk, because it accepts people who might not have been accepted elsewhere.

What's your opinion on Soulseek and other stuff for downloading music? Is it a problem for labels in US that kids stop buying music and only download it?

I don't think so. I think it's a challenge. You can't fight the future. Labels will have to come up with different ways to make ends meet. But plenty of people still buy records, still buy cd's. I think in many ways it's positive. If your band isn't honest and doesn't inspire people to support them, they might listen to them without buying their records. Also, while record labels may lose out, it means more people listen to more music. Instead of spending \$50 on 3 cd's, you can buy those cd's and download 15 more, thus exposing you to so much more music. Personally, I advocate downloading music because it's how things are going to go, like it or not. It will be a challenge figuring out how best to make ends meet when record sales are dropping and downloading is becoming easier, but I'm sure we will figure it out. It is new and it scares people because the old ways of business might not work in the future, but music will still exist. It will find a way to exist, it will find a way to finance itself. I'd say most people with any real idea on how things work that starts a punk band or label goes into it with the idea that they will probably end up losing more money than they make anyways. They do it because it's what they love, not because it pays the bills. But if they find a way to make it pay the bills and can stay sincere, that's awesome.

What are future plans of Invade?

Well, we are putting out a split 7" with in times of war on eternal hope records that we just finished recording for. We're also going to be writing a full length, I'm not sure where or when that will be released. We all have jobs but we will be doing some US tours as our schedules allow, who knows, maybe we'll get to Europe eventually. We are definitely willing to, if there's enough desire for us to and we can afford to.

Some words to close the interview...

Thanks so much for the interview, it's amazing to us that as a DIY band we can have people in other countries listening to our music. That is one of the reasons I think hardcore is so great right now. To close, I'd just like to say that as an American writing something that will be read by Russians, I'd like to stress how similar we all really are. No matter where you go, people are people. We need to remember that more often. Those in power and those who are extremists of all types will put forth ideas of groups of people that are polarizing. But most people want peace, stability, and happiness. They want food and shelter, they want to live and enjoy life. Working towards a world where we can put our differences on the backburner and concentrate on giving everyone basic human decency and empathy is the best thing I can think to ask you all to do.



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AN INTERVIEW WITH MICHELLE AND CHRIS BY DAVE K.



Late in 2006, I came across a few MySpace pages that caught my eyes and ears. The DC area is exploding with new punk and hardcore bands and Sick Fix is one of them who are leading the pack. Michelle just belts out the anger in a way which hasn't been heard before. Hell, the rest of the band is not to shabby either...go to their page to hear a new track from the upcoming 7"... -Dave K.

Ok how did Sick Fix get together and why?

Chris: Sick Fix started out as Pat and I playing together wanting to write some mean sXe songs. Redbeard was the natural selection for bassist because who is more fitting than one of the angriest redheads in the md/dc area? Our first singer was this guy named Eric. A lot of drama went down with that guy and we ended up kicking him out. Michelle joined shortly there after.

How do you think of your band is being received? Are you getting a good response to the demo?

Michelle: I am not really sure how we are being received but the response to the demo has been pretty good.

Chris: I sure hope we are getting a good response! I spent 7 hours at Kinko's printing up those damn things! Just kidding. I have no clue.

How is the scene going in your area? Any cool new bands to check out?

Michelle: In Baltimore the scene is like always pretty active but show turn out is light at times. Lots and lots of new and old awesome bands in Baltimore/DC area like Deep Sleep, Coke Bust (DC), Surroundings (Baltimore), Paper Dragons (Baltimore), Pulling Teeth (Baltimore), Wild and Crazy Kids (Baltimore). Plus the dudes in the band are in other bands like Chris is in Coke Bust and Magrudergrind. Pat is in Tradition Dies Here and Brian is in Tradition Dies here and Time of the Wolf. We are lucky to live where we do. You could go to a show every day of the week between DC and Baltimore.

Chris: I live in DC and personally I think its great. Kids are really open to all kinds of music that comes through the area. Dc is constantly changing. Lately more kids have been coming out to shows and younger kids have been getting more involved with the community. There are tons of good bands in the dc/md area. A Warm Gun, Tradition Dies Here, Time of the Wolf, Anchors, Wyld Stallyns, Deciever, Tarpit, Max Levine Ensemble, Ingrid, Mass Movement of the Moth, Juice Time(va).. the list goes on!

Why do you think people are gravitating towards straight edge bands that are more "punk" (ala Black SS or I Object!) then "youth crew" ones?

Michelle: Because these bands are real and speaking about real things. Their anger seems so sincere and not forced. It is also not complete jock or complete over the top right wing sXe veganism crap. They also are bands that I think show that you can do more with Straight edge that use it as a label. It is something more and I think people really want that.

How important is the DIY thing to your band?

Michelle: DIY is and should be important to all hardcore punk bands. It is the foundation to hardcore punk.

Chris: It's because of DIY ethics that we as a band/community are able to function without corporate help/sponsorship, we are able to have all ages shows, support touring bands when they come through. put out/record/produce our own records, have safe show spaces that don't involve bouncers and barricades amongst other things.

Recently, your band has done a lot of touring. Any interesting experiences to relate? How was the This is For You fest?

Michelle: Well we were lucky to get to do three dates with some amazing bands down to This is for your fest. It was amazing. I think the most interesting experience for me was the Del Ray Beach show. The show was moved three times! Once from a record store, then to another town (sorry I don't remember the name) to a dance studio, and then moved up stairs in the dance studio. Still lots of kids came out and the communication was awesome. Seriously I don't think that would ever happen here. This is for You Fest was awesome. It was very awesome that we got to play even though it was on a sad note of Magrudergrind not being able to.

Your lyrics are exceptionally angry. What inspires you to write like this?

Michelle: Are they that angry? The world is a fucked up place. The stuff that I see go on around me in the world, in Baltimore, in the punk community just gets to me and this is the way I get it out. Sometimes I don't understand how people can't get angry at the state of the world, about US politics, about the cities they live in.

Pick a couple of songs and explain what they are about.

Scum: It is about rape. It is something that still happens in our scene and our society. So many women in my life and in our community have been sexually assaulted and I just felt so helpless.

One Third: This song is written about the state of Baltimore City's housing. One third of the homes in Baltimore are boarded up. That is an incredibly high number especially with the number of homeless men, women and children. Also, the recent trend has been to build condos and forget about affordable housing for all. Violence is a huge problem and mainly because of drugs. We have a horrible drug addiction problem, high HIV rate and other sexually transmitted diseases, and homeless issue. The mayor at the time thought that the slogan "believe" would pump the city up to combat these things. Yeah, it didn't. Read the book The Wire.

Do you get discouraged when straight edge types start drinking and drugging?

Michelle: No I don't really care. I just get grumpy when people start doing this and talking about how dumb sXe was.

Chris: I'm with Michelle. I hate it when people get out of hardcore or being sXe and say how it was just a stupid phase in their life.



s i c k f i x

Being in the DC area, you are probably bombarded on a daily basis with politics. Do you think the country is getting worse or better? Any issues close to your heart?

Michelle: The country is getting worse and worse and worse. My major political concerns other than Baltimore City and trying to find a way to make it a better place to live is the ongoing war in Iraq, abortion and my right of choice and the fact that our civil liberties are being striped away daily.

Drug legalization: pro or con?

Michelle: Legalization for the most part but we really, really need to start seeing drug addiction as a disease and not a crime with some kind of treatment for people that are addicted to drugs. It is so gross that you can go to jail longer for having pot then for rape.

Any hobbies or interests outside of music?

Michelle: I knit and crochet and ride my bike.

Chris: I ride my bike and collect flyers.

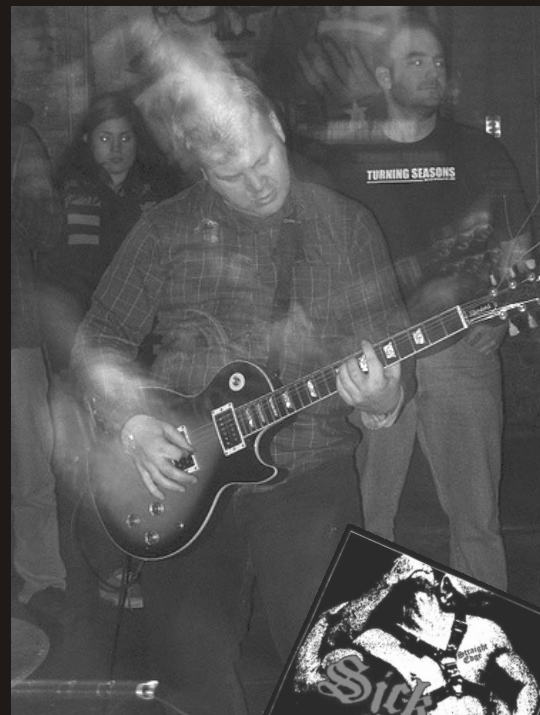
What does 2007 have in store for your band? Touring or records?

Michelle: We will be touring in March for about 9 or 10 days. We will hopefully have 7" out then also!

Anything else to add?

Michelle: Thanks.

Chris: Thank you so much for doing this!



Scum

She cries in her sleep
Cant feel a thing
Skin cleaned with
bleach
Smell is still there
Pain and fear
Haunts her to this day
Nothing feels safe
She wishes herself dead
Do you feel better?
Took everything you
could
Just another Friday
night
Another notch for you?
Remember her screams?
Remember her fight?
Another no means yes.
She wishes herself
dead!.
Scum!
Scum!
Scum!

<http://www.myspace.com/sickfix>

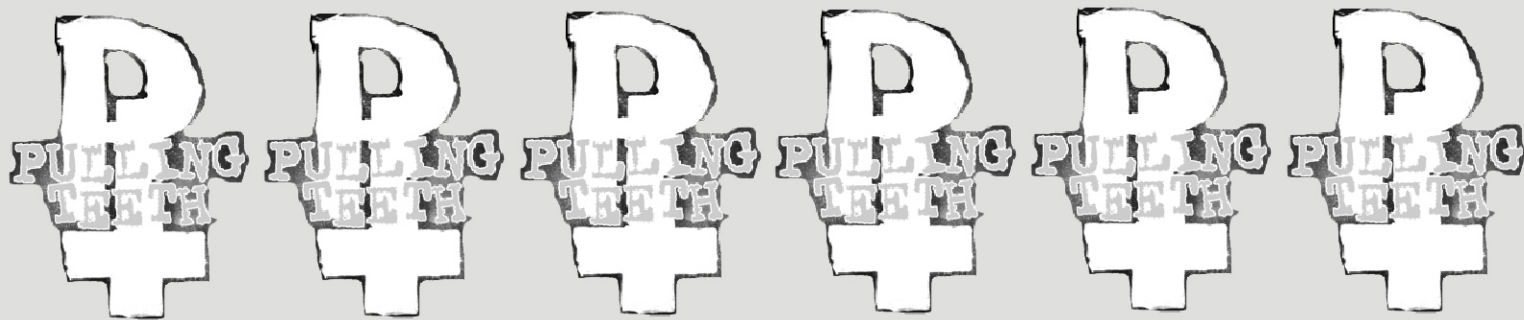
<http://sickfix.dead-city.org>

all photos by Katie McGuiness

Junkie Fever

Needle to your arm
Shoot up
Forget, neglect.
Nothing else mattered.
No one else mattered.
Raised your hand to her
Fix and violence
While I waited for
Nothing but
disappointmentPoisoned
blood
Hollowed your heart
You gave nothing
But took everything
I watched in fear
That would be my life
But I came out fine
No thanks to you.
You failed,
Youre dead,
I win.
You wasted your life.
You wasted our time.
A slave to the





Who is who and what do they play?

Mike: I'm Mike and I yell into the microphone. Dom plays one guitar, Tony plays the other, Chris plays bass, and Alex bangs on the drums.

I got into an argument with a friend and I have a hunch. How did you guys come up with the name for the band?

Mike: From the Left For Dead song. They're a rad band. I suggest listening to them on a daily basis.

I hear you shared members with the Slumlords? I may be simplifying the situation but, did they break up to make time for Pulling Teeth or was this just a happenstance sort of thing?

Dom: Not at all, Slumlords just ran it's course and pretty much accomplished everything we wanted to do, so we ended it on a high note.

You dudes are from Baltimore, what part? I used to work as a reptile keeper at the National Aquarium in Baltimore and lived in Columbia.

Mike: I live in Hampden. Tony and Alex live in Remington, near the Ottobar. Chris lives in Parkville, and Dom lives in Greektown.

Baltimore looks like it has a booming scene right now (naturally, after I leave). The Ottobar seems like an integral part of that. Is my scene-sense tingling accurate?

Mike: Definitely. The Ottobar brings all the bigger bands through town and they're usually cool with adding a local band or two to the shows. Sometimes the booking agents want no locals on a package and that can be annoying to deal with, but the Ottobar is great for Baltimore hardcore. The Sidebar and the Charm City Art Space are two other venues helping to keep the scene booming here as well.

What are some quality bands coming out your neck of the woods?

Mike: Ruiner, Sick Fix, Tenwatch, Deep Sleep, Surroundings, Set To Explode, 86 Mentality, Double Dagger, Dead Mechanical, and Sick Sick Birds are some of my current favorites.

Dom: Prehistoric Boner and Harsh Truth...so hard.

For me, it seems like you guys came out of nowhere and just started to rock the scene

(by the way- I live under a very large rock). I only have "Vicious Skin". Did you guys record anything else? If so, are these recordings still available?

Mike: Kind of a long story, actually. We recorded a demo in July of 2005 as a four piece (me, Alex, Dom, and Doug from Slumlords), but then Alex moved to Iowa to tattoo. We played some shows around the area and up in Canada when our friend Joe came on to fill in on drums while Alex was gone and we went through a few guitar and bass players before settling in with this current line-up in June of 2006. In August we recorded the Vicious Skin record and it came out on Halloween and we've pretty much been going non-stop since then. The three songs from the demo are on Vicious Skin and sound much better now so there's really no reason to keep that demo in circulation.

Who did the cover art for Vicious Skin? It looks amazing!

Mike: It sure does. Jeff Beckman (Haymaker, Left For Dead) did the art and we were all quite blown away by it when we saw it. Snake dicks for life!

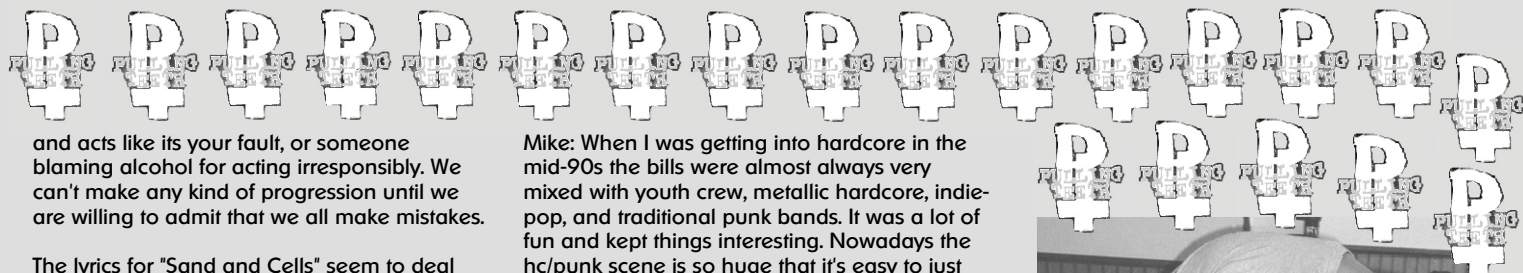
The whole record takes on a negative kind of vibe. Is this your general attitude as a band or is it more of a release of pent up frustration- so you don't end up killing people, right? After listening to this, I feel like the world is coming to an end (which is a good thing- the impact, not the actual world ending).

Mike: You are correct. At least coming from a lyrical standpoint. Pulling Teeth lyrics generally flow when something's got me all fired up and it just feels good to get the thoughts out of my brain. Screaming them out on stage and at practice is quite cathartic for me. I'm generally a pretty positive person but that's not to say that the fucked up mess we live in doesn't get to me sometimes, and this band is definitely a good release for all that pent up tension.

The lyrics for "Never Wrong" (and the whole record) are sick. Is this about a specific person or something more general?

Mike: No, it's not about any one specific person. It just deals with all the people I see on a daily basis not taking responsibility for their actions. Everyone's always out to be right, and people are rarely willing to admit that they have faults and screw up from time to time. That person could be your boss, the president, the asshole driver that hits you

Interview by Justin Bragg Photos by Bill Wend



and acts like its your fault, or someone blaming alcohol for acting irresponsibly. We can't make any kind of progression until we are willing to admit that we all make mistakes.

The lyrics for "Sand and Cells" seem to deal with the workplace. What are your current occupations?

Mike: I pack boxes and do various bindery jobs at a printing shop, and I sometimes work the door at the Otrubar. Alex is a tattoo artist, Tony cleans sewer pipes for the city, Chris works at a law firm, and Dom picks his nose and gets paid for it.

Dom: Mike's just jealous because I don't have to wear pants at work if I don't want to.

I have read a great deal of reviews for your record and they all get the same comparisons- Integrity, 90's metallic-core, cross-over, etc... Is this the general sound you were going for? Is there something you think the reviewers are missing? Are you getting type-cast for writing sick guitar solos?

Mike: When Dom first came to me about starting this band, his vision was definitely along the lines of Integrity meets Left For Dead. Both bands being ones we're huge fans of. With the addition of Tony on guitar I'd say that a slightly more metallic (Slayer-ish) sound has been introduced to the band, so I suppose that's all pretty accurate.

In all honesty, I think you dudes are as heavy as it could get for a hardcore band. Does hardcore have boundaries? Are there definitions? Would you prescribe to the idea of stereotyping a bands sound, perhaps maybe to make an easier sell? In all seriousness, I >got into you guys because I heard you were similar to Integrity.

Mike: For some, hardcore definitely has boundaries, for others, it doesn't. A lot of people would say we aren't a hardcore band, and I can't fault anyone for that line of thinking. We play metal that definitely has its roots in the hardcore scene. Our ethics, our drive, our ideals all definitely come from being a part of the hardcore scene. I guess it just depends how much of your definition of hardcore relies on the sound of the band.

Does it bother you that people yell out to play Integrity songs at your shows?

Mike: Not at all. We love Integrity too. We've covered a bunch of their songs in the past. The other members of the band did a full Integrity set with Dwid on vocals. It makes sense. Sometimes we'd just rather play our own songs or maybe throw a new cover into the mix to keep it interesting.

Dom: Blackest Curse = false legends!

I saw you guys (and will pay good money to see you again) at a small show with Lion of Judah, Triple Threat, and The First Step. You guys stood out from these bands just by the pure heaviness of your sound. Is this the type of bill you like to be on? Is there a preference?

Mike: When I was getting into hardcore in the mid-90s the bills were almost always very mixed with youth crew, metallic hardcore, indie-pop, and traditional punk bands. It was a lot of fun and kept things interesting. Nowadays the hc/punk scene is so huge that it's easy to just separate yourself into one sub-genre and stay there. That's just not fulfilling to me at all though, as I like all kinds of different music. So, to answer your question, I'd always prefer a bill like that show with a bunch of different bands of different styles, all with something good to say in their lyrics and in between songs. It's nice to stick out from the crowd though.

It looks like lots of good shows are in your future. What's the next step for you as a band. What else is the game plan touring-wise?

Mike: Just playing as often as we can on the weekends right now. We have a 10-day trip to England coming up in April and then a (mostly) full US tour in April and May.

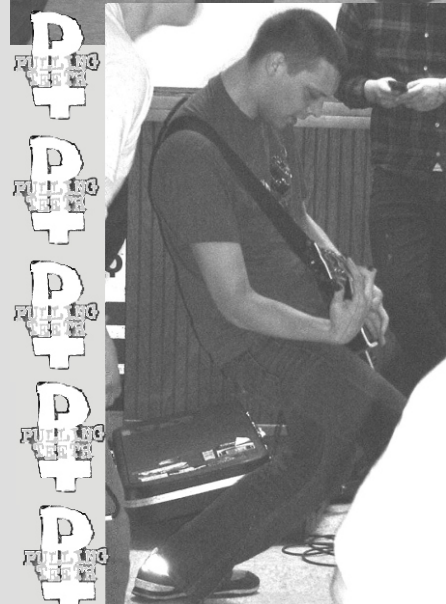
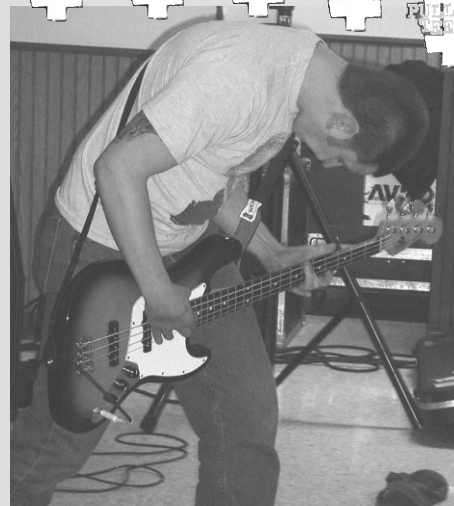
I heard of a split coming out soon. Are there any more recordings coming out in the near future?

Mike: Yes, we're doing a split 7" with a band from England called Frightener. Check them out. They are doing the UK tour with us and that record will be out in time for that. Then we'll spend the summer writing songs for the next record.

Dom: Frightener are great. Elements of early Ringworm, Gehenna and Rorshach at times. Definitely check them out, full length is coming out any day now.

Thank you guys so much for the great music and for this interview. Do you have any closing comments, remarks, or concerns for the world?

Mike: Thanks a lot for the interview. Thanks to everyone that comes to the shows and sings along and goes off. Respect each other and have fun.



<http://www.myspace.com/pullingteethmd>

I OBJECT!

interview by Ilia of **INSOMNIA**
english text version

Introduce yourself. When did you get into punk-hardcore and what were the things that attracted you for the first time?

Barb: My name is Barb and I am the singer of I OBJECT. Ryan, the bassist will also answer some of the questions of this interview. I got into diy hardcore punk when I was 16. I am from a small town and at first it was something to do on a weekend but turned into a passion because of the community and politics.

Tell something about how I Object started? What were your previous bands? Were there any line-up changes?

Barb: IO started in Jan. 2003. We started because none of us were doing anything musically and wanted to be in a passionate band that toured a lot. We all have been in a ton of small local bands.. too many to name. Some include the pests, awi, and august prophecy.

How did you get on Alternative Tentacles? Are you satisfied with this label?

Barb: We were asked to do our full length on Blacknoise records which is a subsidiary of AT. Brad Logan runs it and we really enjoy being on these labels b/c they really get our release out and are great dudes.

And something about Punks Before Profits?

Barb: PBP has been a long running DIY label. It was run by Ryan and I of IO for years and now Ryan runs it alone with the help of his friend Claire. The point of the label and distro was to let kids have the opportunity to check out some small bands we thought were great. The distro brings a lot of foreign releases to kids who can't get them otherwise.

Ryan: Check out www.punksbeforeprofits.net

How important is DIY-ethic for you?

Barb: We are part of the punk scene because the DIY ethic makes it everything our lives lacked before. Our band stresses the DIY ethic of community and respect.

I've read somewhere that I Object is an all vegan sxe band. How you personally came to these lifestyles and what do they mean for you? (maybe a strange question, but were you ever a fan of chuga-chuga metalcore of 90's? i ask because it's like if i hear of vegan sxe bands the first thing that comes to mind is 90's metalcore, haha)

Ryan: To me being vegan and sxe is the most unamerican thing you could do. If you want to truly rebel become vegan sxe. I am not saying if you are not than its unacceptable because it's a personal decision but really think about it and the things you are not taking part in is everything this fucked up country is about ramming down your throats.

What is your opinion about militant animal liberation actions? Is violence a way to make a change? In general, your thoughts about militant actions in political or environment resistance?

Ryan: Sometimes yes sometimes no. I think there is never any room to be pushy about what you believe in. You should always approach things with an open mind. Sometimes I have acted out in violence toward things, but I try and use it as a last resort.

Do you consider I Object political band? What are your political views?



Ryan: Yes very much so. We are and always will be. Politics is something people need to stop hiding from. It is a part of the everyday struggle. You don't need to go to protests to have a political life you just have one. Politics have to do with your job and not getting enough money for your time and work, to the pressures of society telling you how to live. It's all very basic and very real.

Do you vote on election or do you think that it's totally waste of time?

Ryan: I did not and never have. I do think it can be a waste of time. Right now I can fully answer this for you because I am beside myself with what's going on today with Bush. I am starting to think that anyone but Bush in office is not so bad. It's all so very frightening.

Do you think that we can build a better society and if yes, with which methods it can be reached? Revolution or Evolution? Do you believe in possibility of society based on anarchist model?

Ryan: No I think the world as a whole is fucked. I do think as smaller pockets we have a chance. We need to start working with our communities and making things a little better on a smaller level. Like driving less if even it takes more time. Slowing down your life helps because a fast paced life only leads to more waste. We can start meeting the people who live next door and stop using the police to enforce the laws. We can make sure we shop local and all cost just pay more and the local shop then less at the Walmart. We need to stop looking at the big picture and getting rapped up in it and start looking at the smaller one and work to build a foundation before we build the new house.

Do you talk much between the songs? And do you think it's important for punk-hc bands to be outspoken?

Barb: We do talk while we play. I think it is really an important thing for bands to do. It is not very common at all though. DIY has a purpose. It's not some mindless subculture. We have ideals and like to share them.

What do you think about current state of hardcore-punk scene? And what do you think about people who always talk, how great 80's (or 90's) were and how the modern days suck?

Ryan: well fuck those people that's why it sucks. We need to embrace what we have and the moments we share.

What are you favorite current bands?

Barb: Black SS, Direct Control, Magrudergrind, Deadfall, Active minds destrux

Ryan: italion stallions, GO!, vilentaly ill, strung up, life crisis, greyskull, fpo, piazza dropout, xvasolinechildrenx, they suck and really many more lets trade tapes get in touch punksbeforeprofits@hotmail.com or po box 1148 grand rapids 49501

Maybe a strange question, but anyway... I don't live in US so I can't say for sure, but it looks like there is a big difference between bigger bands like Hatebreed or all this popular metal(core) bands and the more underground hc-punk scene. Are these scenes really separated?

Barb: Yes. Not only is there a huge gap in those scene, but there is also a gap in some places



between what people consider to be punk and then what they consider to be hardcore. Where I am from punk and hardcore are the same thing from the same scene. And the division within DIY is hurting the cause. As for the gap between DIY hc punk and main stream hc punk, the gap exists because of the difference in ideals of how shows should be ran and what is acceptable.

Your opinion about all this reunion hype? Are there any old bands you want to play a show with? Maybe The Avengers?

Ryan: GO!, The State and those are the only ones I have seen get back together for any real reason other then cashing in and looking for a hard on from people going crazy. Fuck all those bands we don't need them. Where the fuck have they been.

Is sexism a problem in us punk scene? Are girls active in bands, zines, labels etc? Sometimes it looks like sadly the scene is male dominated and has a strong macho attitude, even tough it pretends not to have one... what's your opinion on this?

Barb: I think the scene is not as male dominated as it used to be. A lot more girls are getting involved with their scene and we think that's amazing. Sexism is still a problem and the only way to do our best to get rid of it in punk is to confront it in each situation.

How's your local scene? What bands should i check out? zines? How often shows happened in your city and how many kids attend them?

Barb: I just moved to a new city where I am just getting the hang of the scene here. But I still consider Rochester NY to be my home town scene. The shows are well attended, the kids circle pit like crazy, the local bands are amazing, and there are some small labels etc out of there. Check out www.rochesterpunk.net

And one more about zines. Are there in US many print zines or internet has killed it? and what do you like better: print or web zines?

Ryan: I only read printed zines fuck net zines. I do a zine call SLASH AND BURN there are many cool zines. Cometbus, Mrr, Slug and Lettuce and many more check them out. Always pick up zines people put a lot of work into them, and they are a huge part of hardcore punk.

Would you agree to play a show with age restrictions?

Barb: Age restriction on shows is stupid and we don't support that. When booking tours we stress that we play only all ages venues and only DIY shows. All ages IS DIY. And punk isn't just exclusively for older kids.

Is pro-life movement strong in USA and are there pro-lifers in the scene?

Barb: There will always be right wing idiots in punk. As to why they think their ideals coincide with punk is beyond me. Being anti-choice is also being anti-women's rights. The abortion issue goes so much further than the choice to keep or abort a baby. It is about the right wing trying to take women's rights back to the days when we were not equals and had limited rights. I don't believe the anti choice movement is larger than the pro choice movement. But the anti-choicers are more willing to be invasive and harass the women about their views more than the other side of the spectrum.

Can you tell me something about squatter movement in US? Have you ever live in squats?

Ryan: In the US we can tell you nothing about it. I lived in many punk houses but no squats.

What's your opinion on Soulseek and other stuff for downloading music? Is it a problem in US that kids stop buying music and only download it? Does it hurt labels?

Ryan: The deal is this. Yes it can it makes everything so easy to get. People don't put forth any effort to get music these days. If you can't put forth the energy and just download it all on your ipod then drop out of punk because this is real as it gets and it takes effort to make this work.

Have you found any differences between scene in US and scenes in other places?

Barb: Yes. We have toured countries such as Mexico, Canada, and half of Europe including eastern and western Europe. There is definitely a difference depending on where you go. Europe has a huge jump on how things should be run with shows by providing vegan food and lodging for bands. Mexico was amazing b/c everyone was so accommodating and appreciative! I love touring the USA as well but I hope we can run shows a bit more like other places by feeding bands ect.

What do you do in life besides music: job, study? Is it hard to combine it with band?

Ryan: Yes it can be but when you have such a passion for things like this you just have to do it. Touring and doing records is like a mission for us we love it and we can't live without it.

Plans for the future?

Barb: We plan to do as much touring as possible. We have done some international touring but hope to get to a lot of different countries. We will play everywhere.. we promise!

Ryan: Thanks for the time to do this. Keep the fuckers out and rad kids in this hardcore punk and we can change the world. Stay punk stay pist such a passion for things like this you just have to do it. Touring and doing records is like a mission for us we love it and we can't live without it.

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<http://www.i-object.com>
<http://www.myspace.com/iobject>
all photos by chuckndestroy

Teaching Revenge

she exemplifies what she really hates
a bad trait over and over
since when would an unjust act excuse an unjust rebuttal
the cycle/ we are part of the cycle
teaching revenge/ sinking to the same low/ repeat it as so
he needs to take a step back from all of this
see the reoccurring wrong in all of this
learn how to rise above from all of this
the cycle/ we are part of the cycle

PEOPLE IN POWER (THE LEGAL SYSTEM, SCHOOLS,
CHURCH, THE GOVERNMENT). PUSH AND
PUSH UNTIL SOMEONE PUSHES BACK. AND WHEN
THIS HAPPENS IT IS DEEMED WRONG. BUT WE
ARE ONLY REPEATING WHAT WE ARE TAUGHT.
IT'S A VICIOUS CYCLE OF NEGATIVE REINFORCEMENT.



interview by Ilia of

INSOMNIA

english text version

Soulfire

First of all - introduce yourself. How did you get into punk-hardcore and what were the things that attracted you in it for the first time?

My name is Erik Anarchy, I'm the singer for Soulfire, a hardcore band from Oslo City, Norway. Back in my teenage days I started borrowing Minor Threat-, Black Flag- and Negative Approach-records from a friend in my class. When I first discovered hardcore, I fell in love with the energetic music, the friendly community, the DIY spirit and the sincere message. Oh, and the stage-dives!

Tell me something about how Soulfire started and the history of the band? Who is in the band now, were there any line-up changes?

Daniel Frankowski (ex-Damage Control, Eyeball, Spawn) have been friends a long time, and we used to live together. After a trip to the US to see Insted and The First Step, we started to seriously discuss doing a band. We asked my high school buddy Truls Berg, who's one of Norway finest hardcore drummers, and pounded the beat for Washington Disease (first HC band I saw live), Ambition, Onward and Die Die Die. We started jamming, and finally found a bass player: Hans Nøstdahl (ex-Turn Cold, Strikepoint). The rest of us are around 30, he's still in his early twenties. No line-up changes, but we'd love to get a second guitar player. All the three other dudes are also in a band called Common Cause, look out for their EP on Powered Records.

What about the name of the band and from where it comes? Do you put some philosophical meanings in it?

When we first started out, we were called SoulCraft, after the Bad Brains song. We changed it due to some Japanese crust band. Soulfire is neither taken from the Uniform Choice song or the Refuse To Fall EP although I do like both quite much. It's simply a powerful expression of the light inside of us that we need to reignite; our true selves. We are more than collections of dead cells, more than just our bodies, our nationalities, our jobs or all the other bullshit we mistake for identity. The soulfire is the "lantern that will lead the way out of the darkness of greed".

Who writes the lyrics and what do they with?

I write the lyrics, and it's usually a long process. I rarely ever sit down and write one song in ten minutes or even three hours. I often keep a notebook with me, and fragments of inspiration can hit me whenever. Some of our lines have stayed with me for many years until they found their way into a song. So far we've recorded a three song demo. "Manifest" is about searching for the divinity within, about striving spiritually to be all that I can be. "One Destiny" deals with the oneness of humanity, and the insanity of separation and war. Why can't we see the One in the many and the many in the One? "Think & Grow" is about letting go of material expectations, not taking the bait of the capitalist consumerist society we live in where "we try to quench our thirst by pouring sand down our throats".

One of our newer songs deals with the so-called "war on terror", a war that has no enemy and most likely no end. Locking up people without reason, justifying torture and murder of children and taking away human rights one by one - just for the rich to get richer and for the power whores to gain complete control of the world... "Time to live" is about not letting life harden you no matter how hard it can get, "Where Do We Go?" is about the destruction of the earth for the sake of profit, thinking "we can afford to cut the cord", "I Can't Deny" is about depression, "No Peace Without Peace Within" is about being so lost, confused and deluded in this world that we can never find peace unless we "break the spell and dispel the illusion".

Is message important or it's just music for you?

In the words of Verbal Assault: "It's more than music. It's our life." Hardcore is our own expression, our chance to do something more than just stupid entertainment. If we were here to just "shut up and play the music", then we might as well just have shut up.

Is DIY-ethic an important part of hc-punk for you?

Yeah, this is a tight network of friends working together for ideals, for a world where not everything is bought and sold. Punk to me isn't some prepackaged commodity ready for consumption; it's about a community of friends searching for common ground, opening our doors and our minds to each other. The MTV-version of "punk" or "hardcore" bores me to death.

Tell me something about upcoming split with Forced Forward. Have you finished the recordings?

No, nothing is recorded yet. Forced Forward is a soulful DC hardcore band with the heaviness and the sincerity of nineties bands like 108, No Escape, Threadbare... The plan is to do a split on Collapse Records, and include a booklet/special edition issue of Stop, Look & Listen fanzine. Robert who does S,L & L, has been a great supporter of both Forced Forward and Soulfire, and his fanzine is one of the best I've read in years. He, like us, truly believes in the "more than music" philosophy. His writings are inspiring.

Do you have any other plans about records?

Yeah, we are gonna record for a 7" on The Essence Records, entitled "No Peace without Peace Within". A Polish artist called Talkseek will do the cover, his stuff is sick.

what do you think about current state of hardcore scene? And what do you think about people who always talk how great 80' (or 90's) were and how current scene sucks? (Or maybe you agree with such statements?)

I don't have any direct knowledge about the 80's scene, as I got into HC in the early nineties. I have to admit there are times I go to a show and just see everyone standing with their hands in their pockets watching the band like they're a TV show that yeah, I miss the energy that used to be. And I feel old... Now, there's nothing wrong in looking back, trying to remember and rekindle a spirit whose torch you want to carry on. But you must carry on. The past is gone, the future's unsure, and all that we have is the present moment. And in that moment, lies our possibilities. Every second is a choice. Instead of bitching and complaining about what will never come back, make the most of what you got. Do something!

Your opinion about all this reunion hype? Are there any old bands you want to play a show with?

It's unbelievable really, the amount of old bands that came together these last couple of years. Kinda weird. But I don't understand where the reunion haters' rage comes from. If you don't like the idea of the reunion, then just don't go. I did go to the US in 2004 to see Insted on their east coast shows with The First Step, and to Belgium to see them in 2005. They were incredible. It looked like they hadn't aged a day during the 13 years of being apart (leading to theories of Kevinsted being cryogenically frozen). They had a positive spirit, an inspiring energy and a sincere interest in helping out new bands like TFS and Triple Threat.

Next week I'm going to Stockholm to see 108, haven't seen those guys in ten years, so I'm looking forward to that. I wouldn't mind playing some shows with 108. Other old bands I'd like to play with: Inside

Out, Absolution, Verbal Assault, Supertouch, Scream, Beyond, Burn, Marginal Man, Underdog, McRad, Outspoken, Ressurrection, 4 Walls Falling...

What do you do in life besides the band: job, study? Is it hard to combine it with the band?

Daniel's a machine operator, Truls is a web designer, Hans works in a kindergarten and I am a journalist in an entertainment/celebrity magazine. It's not so hard really. Truly to say I don't know much about the scene in Norway. So i have a couple of questions about it... Is it big? What are some good bands?

No, it's not big. It's a fairly close knit community of a few dedicated souls. Norway always had a bunch of great bands from the 80's Blitz bands like Kafka Proses, Bannlyst, Svart Framtid, So Much Hate, Life... But How to Live It? to 90's straight edge bands like Onward, Sportswear, Insurance Risk. And tons of more of course. Earlier this year Norway's finest Damage Control broke up, but a posthumous 7" will be out on Dead & Gone. Some good bands that are around now, are Common Cause, Die Die Die, Death Is Not Glamorous, Evasion, IOU, Enforcer....

Are there any good zines and are kids into print zines or internet killed it?

"You can't kill a dream"... There are plenty of good print zines. Some of my favorites are Stop, Look & Listen, No Spiritual Surrender, I Drink Milk (in Hungarian, wish I could read it), Send In The Clones, Age of Kali, Courage To Care, Suckapunch, Value of Strength, Voice of a Generation, Wake Up & Live, One Kind Word, Things We Say... Plus Insomnia, of course! (Wish I could read it too).

How often shows happened in Norway (in your town)? And how many kids attend them?

About once or twice a month. Around 80 people I guess, unless it's some big band like The Cro-Mags.

Are kids really active in the scene or they just consume music?

Varies from kid to kid, I guess. A lot of people are truly involved and not just passive consumers. Here in Russia we have like two pretty separated scenes: the diy, politically and socially active punk hc scene and the "hardcore" metal scene that is all about bigger us and euro bands and just moshing and so on...

Do you have this kind of separation or the scene in your country is united?

The metalcore thing is pretty big on the west coast of Norway, with bands like Purified in Blood, who got a lot of mainstream recognition. They are just as politically and socially active as anyone else though, and spread their vegan message with a vengeance. When we played their part of the country, those guys have been very supportive and friendly.

Are girls active in the scene in Norway?

Yes. Putting up shows, releasing records, doing fanzines and there's even an all girl sxe band called Reason for Living. They put out a demo, but haven't played shows in a while.

Are you or some of band members sxe or vegetarian (vegan)? Are animal rights important issue for hc-kids in Norway?

Some of us are sxe, some of us are vegetarian, yeah. We even played "Shall Be Judged" by Burn a couple of times. For me the choice is simple: We don't need to kill what we don't need to eat. Norwegian HC kids are fairly concerned about animal rights, and some are involved in vegan/vegetarian organizations as well as direct action. It never got big, like in Sweden with Refused though where they serve vegan and vegetarian meals in school.

Can you tell me something about squatter movement in Norway? Have you ever lived in squats? A squatter kids a part of hc-punk scene?

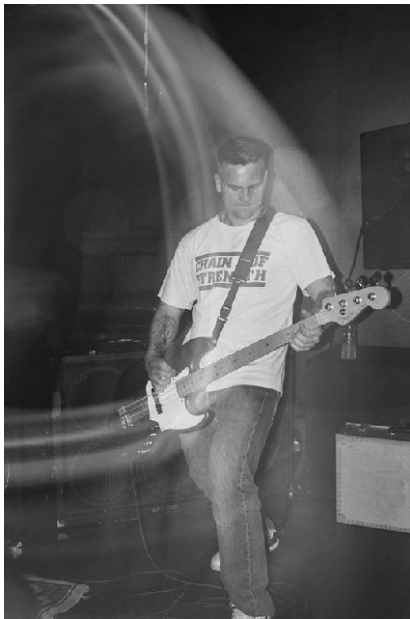
Two of the strongest squats (and coolest places to play) in Norway are UFFA in Trondheim and BLITZ in Oslo. They've been around for about 25 years now. We also do a lot of shows at Hausmania in Oslo. I've never actually lived in a squat, I grew up with my parents in a fairly well off middle class suburban home, and live with my wife in a slightly more well off middle class urban apartment now. When I was 17, I took part in squatting a house in the town I grew up in (about three hours outside of Oslo). We had a lot of fun, and after a couple of months the local authorities agreed to give us a house as an autonomous youth centre.

I think that punk-hc scene tries to build community that is "better" than normal society... Are we successful at it in your opinion? Sometimes it looks like we talk about how we are different from society but in reality a lot of shit from outside society has place in hardcore-punk... just want to know your point of view on this...

If hardcore is just another label, just another mark of superiority, another "us" vs. "them", then it has no worth. Wearing some t-shirt or listening to some record won't make you better than anyone else. The last thing this world needs is more separation and more distance between people. What hardcore can offer is breaking down these barriers, between "performer" and "audience", between "hero" and "zero", between "us" and "them". We are all human, and within this scene we are allowed to be just that: Human. Hardcore can offer an expression that is an expression and not just some commoditized idea of "rebellion". Hardcore is what we make of it, so is life itself.

<http://www.myspace.com/soulfirehc>





THINK AND GROW

We try to quench our thirst by
pouring sand down our throats
Livin a lie, no wonder why
True happiness seems so remote

Gotta unlearn gotta let go
Of what we think we know
We gotta think and grow
Think and grow!

They can't wait for us to take their bait
No shackles on our feet but on our souls
They wanna separate What we create
Unchain our brains fuck their mind control

Gotta unlearn gotta let go
Of what we think we know
We gotta think and grow
Think and grow!

Gotta light the lantern that will lead
The way out of the darkness of greed

To unlearn. To let go.
To learn. To think. To grow.



photos by Hanna Thinktwice

Is racism a problem in your country? Do you have any conflicts with nazis at shows?

Racism is a problem in our country like most other countries, and not just the outspoken, right wing nazi youth (who are just a tiny marginal group). A bigger problem is the institutional racism, and the small-mindedness of people in the "I'm not a racist, but..." category. One of the most popular political parties is populist, right wing and plays upon people's prejudice. Nazis stay away from shows, they just run around in the forest getting drunk and playing Vikings.

And in general how's social situation in Norway? In Russia we have a lot of poor, homeless and unemployed people... What about Norway?

The social situation is pretty good compared to a lot of other places in the world. In Oslo there are quite a few beggars in the street, but that is not just an issue of poverty and homelessness. Most of them also have to struggle with a heroin addiction.

What's your opinion on Soulseek and other stuff for downloading music? Is it a problem for labels in Norway that kids stop buying music and only download it?

If anyone downloads our music and listens to it, I'm happy. Our entire demo is available as a free download on myspace.com/soulfirehc or stoplookandlistenzine.com. Please take the time to check out the lyrics too.

Are you interested in politics and what are your political views? (if your nickname is "Erik Anarchy" then maybe you're an anarchist?)

The name Erik Anarchy is not politically motivated. It's inspired by Youth Crew member Jay Anarchy, and was given to me by my old friend Peter Amdam on a road trip with Sportswear eight or nine years ago. To be honest just the word "politics" turns me off. Then again a lot of the subjects I'm interested in (such as opposition to the so-called "war on terror") are clearly political. I'm allergic to isms though.

Do you see any alternative to modern capitalist system? With which methods it can be reached? What's better: revolution or evolution?

"I see a world full of caring hearts. I see that world tear this world apart" Outspoken. It's hard to say, really. As much as I long for better ways, I have a hard time picturing the world I would like to live in. I believe in a revolution of minds and hearts. Changing the economic structure won't mean a thing if our hearts stay cold and uncaring. Like Gandhi said: "We must be the change we wish to see."

And your thoughts about anarchism? I think that people are not ready to be really free and right now we don't have the level of responsibility to have a total freedom and not turning it into violence and destruction... What's your opinion on this and the possibility of building a society on anarchist model?

Like I said, I'm not too interested in isms, no matter how well intended they are. I don't concern myself with the ifs, hows and hownots of the anarchist overthrow of the government simply because it doesn't have a relevance to my life. It's just far-fetched dreams of a future I don't know anything about. I'd rather spend my life in the present moment, breathing some anarchy into my daily life, fighting the oppressors in my mind, being the change I wish to see. It's time to live!

What do you think about extremism (in politics, animal rights movement, in religion etc). Is violence a way to make a change?

Violence is a way of creating more violence. Extremism is bound to fail. And terror is terror, even when sanctioned by the State. Are you optimistic or pessimistic about future of our planet? (And why?)

I'm both. There are plenty of disheartening sights for those who choose to view the world with open eyes, but it's important not to let determinism get the best of us. Every breath is a new breath, every moment a new moment, and it's up to us to make each moment count. The seeds for change are in our hearts.

It looks like you're into spirituality or some eastern philosophy... am I right? If yes, could you tell a little bit about what philosophy/lifestyle/religion whatever we can call it you support? Are you into Krishna or Buddhism or both or something else? Are other members of Soulfire into it or you are the only member of the band interested in such things?

Yeah, I am quite interested in Eastern philosophy (or even philosophy in general). Spirituality for me is too broad to fit into the confines of one philosophy/lifestyle/religion-package, or maybe I'm just too confused... I am drawn to Krsna Consciousness, and like to chant, eat prasadam, etc. - although I do not live according to the rules and regulations of a devotee. I always went to the Sunday Feasts back when we had a temple in Oslo and I also used to do devotional service at the Govinda's Restaurant (Krishna's Cuisine) once a week. I strive to see the Supreme Being in everything and everything in the Supreme Being. I believe that our Soulfire is a spark of divinity within each and everyone of us.

That said, I am rather sceptical to the concept of organized religion. Unfortunately what starts as a well-intended attempt to connect with the divine, way too often ends up in powertrips, abuse, quarrel and hypocrisy.

I've also read a bit of Buddhist literature, and find books by Pema Chödrön (among others) very practical and useful in my daily life. I strongly admire the practice of tonglen and try to do it myself from time to time. Tonglen means "sending and taking" and it's a meditation in conjunction with the breath. Breathe in suffering and pain, and breathe out, radiating compassion and lovingkindness.

I'm not the only member in Soulfire who's interested in spirituality, but we are not a "Krishna-core" band or something like that. We're a human band and a hardcore band, inspired by tons of different stuff.

And what do you think about Christianity?

Like all other religions it has been misused in the name of power and greed, but the essence of Christ's teachings is love. A true Christian should awaken the Christ within his or her heart, like Jesus says in the Gospel of Thomas: "the kingdom of Christ is within you." In my teenage days I was somewhere between an agnostic and an atheist, but what awoke in me a certain God Consciousness was reading St. Augustine's Confessions, when I was 20. The way he struggled with his doubt to find his way to faith really inspired me. It wasn't like I turned my life around, and finally "saw the light" (I'm still waiting for that!), but a seed was sown, I guess...

I personally feel that most of religions/philosophies originally came from the same ground and have a lot of similarities in their teachings if we look deeper (i.e. Love is the main thing in most of them), but the time and human nature of it's followers put a lot of separation and conflicts between religions. and i think that every great person be it Krishna, Buddha or Christ or someone other gave to us one of the many aspects of the one ultimate religion or philosophy... what are you thoughts on this?

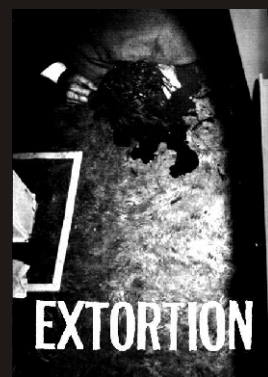
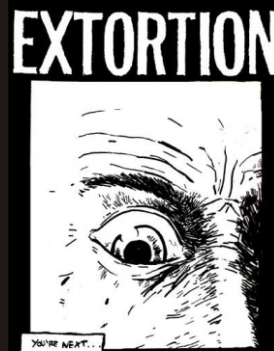
Good points. Separation is all about politics, the goal of all religion should be to transcend that, to focus on the Essence, on the Light, on the Truth. God is God and Truth is Truth, no matter what language it is spoken in. Our song "One Destiny" touches upon this:

"Created by the same force Emanating from the same source One father, sister, brother How can we go on killing each other?"

We all have our different paths to walk, and there are probably as many "religions" as there are people in this world. Fuck the divisions! It doesn't matter if you're a muslim, hindu, christian, jew, buddhist, atheist, we all are spirit souls. Let's walk together, and rock together... Peace!

Some words to close the interview...

Thanks for taking an interest in Soulfire, and for giving us this chance to express ourselves, Iliia.... Life's hard - don't let it harden you! Love, Erik Anarchy/Soulfire



interview by Beau of Us Vs Them

Finish this sentence: Hey I'm Rohan...
I am currently writing answers to the questions Beau has sent to me for his zine "us versus them". Quite a long time after he sent em I might add, got a memory like a sieve. It'd be happier if it was a memory like Siege. All fast with weird fucked up screaming over the top.

The only time I ever hear of Perth besides bands, is when someone gets eaten by a shark or there is an out of control party where the cops have to send in an army of riot police. Have you ever been chased by a shark or harassed by pigs while at a party?
I hate the beach (too much sun, sand and water, I'm the kinda dude who you'll find locked in a dark room. hence the "living under a rock" skin tone I currently possess) so that rules out any intimate shark involvement. I personally haven't been hassled by the cops at any parties (doesn't really happen when you never leave the house), but Dean, our new drummer, has been involved in two parties in the early nineties that were broken up by the riot cops, one of the parties made it onto CNN. Dean managed to get out scott free by pretending to be a member of the media.

So Rhys bailed over to England and you roped in Dean of rupture/heist/nailed down fame to take up the drumming spot, I remember hearing word of a band Rhys had formed over there that sounded like Integrity meets Terrorizer, any info on that band?

Rhys has started about 5 billion bands over there but the one you're talking about is called Frightener. He started it with a bunch of limeys, I've heard a few rehearsal tracks and it sounds pretty fucking satanic. They're recording soon I think.

The Ep has been out for ages now, are you happy with how it all worked out? How many were pressed and how many are left?
Yeah, I guess I'm happy with it, but I woulda liked it out a little sooner, it was recorded in June of last year so it took a while to come out and we were pretty sick of those songs by the time it came out (April this year). I mean, we had already recorded the LP before the EP came out and now the LP has just come out we're a few weeks away from going back into the studio to record for a new ep. I dunno, every band I've been in has had to deal with these kind of delays, but it'd be nice to have the records out when the songs are still fresh and we're still into playing them for once. No offence to any of the dogfuckers who put out any of our stuff, I realise it takes time and money to put records out, and I am

appreciative of the work put in by all the labels we've work with. Its a lot more effort than I could be fucked dealing with.

There were 500 7"s pressed and im completely out, I think James has about 20 left or something. We pressed up 500 copies on cd too, of which there is a fair few left. For anyone that's interested in that shit, whilst there were no colours pressed, there were two test presses. I've got one and Rhys has one.

A track off the 7" that's lyrics I want to find out about is "mindless violence", is that about your love of gory websites and videos? Have you ever spewed from seeing something that's just too fucked up?

Yeah, I'm the sickfucking-o in the band. Spewed? Nah, when it comes down to it humans are just walking slabs of meat, not as grandiose as we make ourselves out to be. I like putting my head through those things, it makes you feel a little off. Different or something. Its interesting too, to watch the human body pulled apart, like looking at the inside of a television I guess. I guess it was curiosity killed the cat, I just wanted a peek inside hahaha.

Apologies for the vague reply, I really don't know what motivates me to look at this shit.

Who offered to put out the LP but you turned them down, name names and give reasons...

We were lucky, I sent it out to deep 6 and about 4 other labels I liked and he was the only one to get in contact. No piss farting about waiting to find a label as we've had with other bands.

Degenerate has just come out on Deep six, its almost a concept album. Most of the songs are about psychos or are psycho. How do you go about writing lyrics? Do you just get pissed off and write shit down or is it more thought out?

Ah most of the time I "just get pissed" when writing lyrics, but a few of the songs written for Degenerate lent themselves to slasher lyrics, just hearing them made images like a big dude staggering through his backyard dragging the body of his dead daughter and a shovel to take care of some business appear in my head. I added a local touch by writing about some Perth psychos of past and present to these scenes. We're all about Perth, being fans of a lot of older Perth punk and hardcore, why not broaden that to some local stories of woe? That stuff is a good read. So once I'd written lyrics for a few I thought, fuck it, and made sure the rest of em were about screw ups.

The song "No such luck" is about chronic gambling, was it written about any particular person? Do you ever have a punt or try to be a slot jockey?

No one in particular. I've never been into gambling, the fact that the odds are stacked against you makes it seem like a retarded idea in the first place, who is so stupid to think that they can end up on top? "Fuck statistics! My magical retard powers are gonna win me a million!". Playing the slots is just throwing money away. Our guitarist lives off poker, so there are games where if you play smart you're not gonna wind up in a gutter sucking dick for a sandwich somewhere. I had a mate when I lived in Albany who's dad made a living betting on horses, but you really gotta work hard and know your horses to make that work.



EXTORTION EXTORTION EXTORTION EXTORTION EXTORTION



"Maniac" is dedicated to the Claremont mystery man its the only song that's subject I know nothing of and I couldn't find any info either. Who/what exactly is the Claremont mystery man and why was he worthy of writing a song about?

An ode to the Claremont serial killer, it's stated as the Claremont mystery man as he's not been caught yet. Killed at least three random women he picked up off the streets and he's still out there. Its funny to think that there are these people so fucked in the head that they have the need to snuff out lives to gratify some fucked urge in their heads.

Only 500 copies of Degenerate got pressed is their any word on a repress yet? It seems to be selling out of distros and shit quick smart...

Deep six will be doing a pressing on cd pretty soon. The common bond cd is just for Australia and New Zealand and won't be sold anywhere else. So if you want it on LP get it asap, preferably from me hahaha.

The lyrical progression from the EP to LP is pretty clear, you have definitely cut back on the usual songs about life and work and got way more intense with the subjects and the lyrics. Was it a deliberate move or did you just end up writing more and more stuff like that?

Like I said earlier, I kinda went in that direction specifically for the LP, our next release will lyrically probably be more in the same vein as the first EP. Speaking of the EP. Why do people keep calling it the demo? Its fucking studio recorded and put out by a label, how could it possibly be a demo? Despite the fact we already did a demo before the EP, a bands first release does not have to be called a demo. Morons.

There are a few songs dedicated to convicted killers and other sicko's, have any pc kids kicked up a stink yet? Will you continue dedicating to and writing songs about such fine humans as Richard Ramirez?

Pc kids? There aren't any in Perth, so it's not really been a problem. We have the opposite over here, scumfuck punk kids spouting pseudo-racists remarks and worshipping GG Allin. I doubt anyone here really gives a shit about any bands lyrics, let alone ours. Who really cares what is being shouted over a bunch of dickheads playing fast noise? As long as I find criminals interesting (which I will), I suppose I'll keep writing lyrics

So far you have handled all the art for extortion, will you continue to do the cover art and all that stuff? If you could get anyone to draw up a record sleeve for extortion who would it be and why?

I assume I'll keep doing the art, I guess its good to know that the cover is gonna look how I want and put across what the band is like, which I wouldn't have control (and I NEED to HAVE CONTROL) over if I left it to someone else. I'm also stoked that I can make cover art that isn't boring. I wouldn't look twice at a cover that had a live shot of the band unless they were all fucked up and bleeding everywhere or something. I guess like the cover of the Undinism discography hahahah Neil is a champion.

You have songs about Arson and songs about how much you hate religion, are you down with church burning? It seems like a pretty cool way to combine interests...

I don't think we're Scandinavian enough to get away with church burning songs, but it would be a pretty grim and frostbitten subject for a song, for sure.

It's pretty obvious from your artwork and lyrics you have a pretty sick mind, you would have thought about this before so... if you could kill anyone and get away with it, who would it be? How would you do it? Go into detail, body disposal, alibi and all that shit. Cut loose...

Well for one thing, if someone was irritating me enough to want to kill them, I wouldn't. The majority of murders involve people who know each other, therefore there is a motive and it's easy for the cops to figure out who's the killer. I'd let off steam, that need to kill, by killing someone at random. That way there is no motive and nowhere to start from. You'd have to make sure you nab 'em when there is no one around, so I'd be waiting in a dark area where I could watch and wait for the desired victim, with car close by. Then you gotta knock em out. A crack to the back of the head with a baseball bat should do the job. Carry a knife so if shit doesn't go as planned you can kill them straight away, but that's not desired. I want to be

in control and savour watching the life go out of their body. Tie the body up and get it home, its late so I can get in with out being seen. Lay some plastic down and collapse the back of the head with a hammer. Bring out a kitchen knife, cut the throat open and pull the head back like a Pez dispenser. Cut off the arms and legs, and drain the blood into a bucket or two. Then cut the limbs again at the joints. Gut the torso. Remove the head and smash it to pieces, hammer and knife with the face facing me. Bag the pieces of body well, airtight with a few layers of plastic. Clean up the blood and plastic and wash it down. Preferably down a sink that is used often to lessen the possibility of DNA or whatever being easily traced. It would be expected that cleaning product (used to destroy genetic material) would be in the sink. I can't decide whether I'd bury the body parts (under the house or under some bushes or something, if its bagged well enough there won't be the possibility of dogs digging it up) or just out with the garbage, bit by bit, one piece per week. the soft material could be fed to stray dogs.

I know you love Impact Units night stalker, who doesn't, so im gonna get you to rank the psycho's mentioned in the song in order of how cool you think they are/were...

Well for one thing Manson never actually killed anyone and his followers only really killed a bunch of people because they were trying to make it look like the first of their victims (who they killed accidentally when trying to extort drugs outta him) was killed by the black panthers. So he goes at the bottom of the list.

Son of Sam. Low kill count and shot his victims. Nothing spectacular really. The talking dog was a nice touch though. He gets number 5.

Albert Desalvo, that's another "did he do it?" case. If it was him, pretty brutal. Home invasion is a real fucker, its the place you're supposed to feel most safe and if some fuck-up forces his way in to rape and kill you, where is safe? He gets a 4 on the list for making the general populace lock their doors and put up security bars on the windows.

Atlanta murders? Yeah I reckon Wayne did it. Not much to say about this one as details are scant, but child killing is nasty, so I'll put him at 3

John Wayne Gacy. What a freak. He gets number 2 position solely for the clown get up. I like the fact he buried the victims under his house, that means he was in close proximity to a whole stack of corpses. You'd think that'd be a bit weird huh. I guess if you're killing people that's not really an issue haha. That's makes number 1- jack the ripper! Being a big fan of gore and all that gross out shit, I love to read about the screwed up shit this dude/s did. Also the fact the cops had no way of catching this dude back then, all you had to do was be reasonably careful and make sure the killings were no one you knew and there was no way anyone was gonna catch you.

Whats your top 3 for Australians murderers/psycho's? The Snowtown barrel killers. Killed a bunch of retards for their welfare. Cold fuckers.

The Birnies. David Birnie was such a horny cunt he raped and killed 4 random girls AND HIS WIFE HELPED CATCH THEM what kind of fucked up relationship is that where she would agree to helping out? She watched him rape em and killed one or two herself.

That guy who killed grannies with a claw hammer in Sydney in the late 80's. Grannies. With a claw hammer. His name was John Wayne Glover, how fucked up is that? Replace 'lover' with 'acy' and what do you get? Fuck. You gotta be careful naming your kid.

If you could rope anyone into sing on an Extortion track who would it be and why?

Dallas Van Kempen. He'd probably kill me after or maybe even before doing so, for no reason either, but it'd be worth it. You heard that story about when Crossed Out broke up, the guitarist and drummer or something were gonna start a new band and Dallas went around to their house and said "you are NOT going to start a new band". So they didn't. I'd take threats from that dude seriously.

You live at 208 house and that house has a pretty cool history of sick shows, what are some of the sketchiest things to go on inside it? Have you got any cool stories about a Nailed Down show there; ive heard the singer

Haha just the other week we had a show here with some psychedelic and sludge/doom bands and some junkie walked in off the street and was trying to sell people weed and/or pills. The majority of cunts were already wasted off their heads anyways. Kim from nailed down is a bit of a loose cannon its true, the first show I played with them Kim hammered someone in the head with his guitar mid song. He also fucking randomly flipped out at some dude halfway through another set we played here and then walked out and drove off. He's a big GSM fan.

Did anything ever come of that band you told me you were starting that was gonna sound like the Formaldehyde Junkies?

Yeah, that's just me and my shitty old 4track. I love that shitty lo-fi sound. I might make a real band outta it later, when Rhys gets back. I'll try and rope him into drumming for it, via tempting him with the promise of exotic treasures from the orient. Doubt I'll come through with that though.

You have a couple of splits in the works, with JF and Jed Whitey. When can we expect those and what else have you got in the works?

Jed Whitey have their songs ready to record but as members live in different states it may take a few months before that's ready. They're all elderly folks so its to be expected that there's a wait involved. Our material and all the art is ready to go. But yeah, I couldn't even hazard a guess as to when it'll be out.

The jungle fever split is being organised by Common bond/Hoppo and he wants it out around March or something? I dare say it will be done by then given Hoppo's "crush the living and smite thy foes" approach to getting things done. Our tracks for that are gonna be recorded early December when we go in to record our next EP.

If you were about to die at the hands of a maniac what would your last words be?

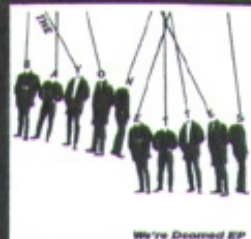
Where's my fucking pizza you fucking mongoloid?

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<http://www.myspace.com/extortionextortion>

EXTORTION EXTORTION EXTORTION EXTORTION



THE BAYONETTES DY89
we're doomed EP



FUCKED UP DY87
hidden world DBL LP



THE TRANZMITORS DY88
teenage tragedy 7



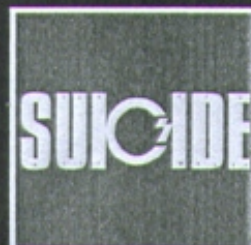
SIEGE DY84
drop dead CD discography



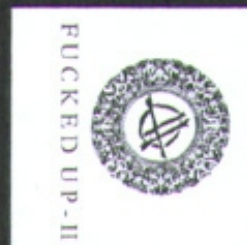
VIOLENT ARREST DY83
12" ex ripcord/heresy



FUCKED UP DY82
dangerous fumes 7"



CAREER SUICIDE DY85/86
attempted suicide LP/CD



FUCKED UP DY90
mix tape vol. 2 cassette



TERMINAL STATE DY92
sick 7"



YOU TUBE PUNK AND HARDCORE MUSIC VIDEO LIST

Here we have the first installment of quick fix's you tube punk and hardcore music video list. I started working on this over the past few months and figured I had enough clips by now to release a "list". The website is very hard to narrow down a search for these videos so I hope to enjoy the effort. If you have any links to good punk and hardcore music videos (or related clips), please e-mail them in as I want to expand the list on a monthly basis. Be warned: watching these videos can be addictive and if you are at work you won't get anything done and your boss will fire you...Dave K.

1.6 band

<http://www.youtube.com/watch?v=gTpY4eCaT1w>

1983 islington squatter punk documentary

<http://www.youtube.com/watch?v=cOIZdP3x66Y>

absolution

<http://www.youtube.com/watch?v=-B-wlg1GrGs> live 5/26/89

agnostic front

<http://www.youtube.com/watch?v=KVDYaRtiXyk> live
<http://www.youtube.com/watch?v=4N0W0YwP3vM> public assistance
live 1992
<http://www.youtube.com/watch?v=fFeJArqtVRO> strange French video
<http://www.youtube.com/watch?v=LCiGq7MAzD4> riot riot upstart video
<http://www.youtube.com/watch?v=YwuSCbpHd20> live 1986
<http://www.youtube.com/watch?v=dvIKkn-TQuc> gotta go video
<http://www.youtube.com/watch?v=HMIQUm3ZjaY> short interview 1984
<http://www.youtube.com/watch?v=fzAFJWylqIU> peace music video
<http://www.youtube.com/watch?v=ZL04c6MnAm0> live 1999
<http://www.youtube.com/watch?v=qBnXx-BPLQE> toxic shock

alone in a crowd

<http://www.youtube.com/watch?v=Jck1lyiQnMw> live

amebix

<http://www.youtube.com/watch?v=HeTf-A04Tvk> largactyl
<http://www.youtube.com/watch?v=h2RIIChStUA> the darkest hour

appendix

<http://www.youtube.com/watch?v=YOI39XNh4LY>

asta kask

<http://www.youtube.com/watch?v=K0o2F5dlGAE> live 2005
<http://www.youtube.com/watch?v=JOCFgNLQ8eU>

avengers

<http://www.youtube.com/watch?v=Eo2Ryh8dLbc>
<http://www.youtube.com/watch?v=a3JVtb3YJbg>

bad brains

<http://www.youtube.com/watch?v=aWWI2rGdda4>

<http://www.youtube.com/watch?v=NSVeR2hI0z8> live 1984
<http://www.youtube.com/watch?v=riC-ixbxf7M> target video

the bags

<http://www.youtube.com/watch?v=sJ89-UAS3pA> live in Portland

bastards

http://www.youtube.com/watch?v=0bRsaSy1_B8 1983 live

battalion of saints

<http://www.youtube.com/watch?v=HIZFcNy8GSE> live 1995

beyond

<http://www.youtube.com/watch?v=k-MciygOkmU> one kind word 1988

bgk

<http://www.youtube.com/watch?v=5I60KC2oyu0> SF 1987

bikini kill

<http://www.youtube.com/watch?v=XJID6kQ20Qg> suck my left one 1992

black flag

<http://www.youtube.com/watch?v=HBw6TXEsBEw> rise above live
<http://www.youtube.com/watch?v=dC8KMZc1yng> six pack live
<http://www.youtube.com/watch?v=y9KLt1Q-rf0> rise above & American
waste target vid
<http://www.youtube.com/watch?v=fBkJVJ5Bg3ds> drinking and driving
video
<http://www.youtube.com/watch?v=AKI0Phw0Gc0> thirsty & miserable
<http://www.youtube.com/watch?v=YuaPjw0bG6Y>

blast!

<http://www.youtube.com/watch?v=mj00Mhu4OdI>

born against

http://www.youtube.com/watch?v=WbEcCx87y_Q wearing a lampshade
<http://www.youtube.com/watch?v=ZmJQldzEfQ> live in durham 1992 1
<http://www.youtube.com/watch?v=k7fOggVg3bU> live in durham 1992 2
http://www.youtube.com/watch?v=3T5jri2_aQE live in durham 1992 3
<http://www.youtube.com/watch?v=rPIF8KU4jg0>

breakdown

<http://www.youtube.com/watch?v=ZVUnGNeA-yA> live 1988

broken bones

<http://www.youtube.com/watch?v=CyTCnTwjd6A> Leeds 4/21/84
decapitated

buzzcocks

<http://www.youtube.com/watch?v=2v9de7AAI4o> ever fallen in love

career suicide

http://www.youtube.com/watch?v=Ggm3_-T6CFg live 2-24-06
<http://www.youtube.com/watch?v=PD0VT5iQNO8> japan tour 2006

chain of strength

<http://www.youtube.com/watch?v=ZLNQ10nDk4w> live anthrax 1988

YOUTUBE PUNK AND HARDCORE VIDEO LIST

chaos UK

http://www.youtube.com/watch?v=EXGLjy_IQw no security

circle jerks

<http://www.youtube.com/watch?v=OcR8Q9brRPO>
<http://www.youtube.com/watch?v=iExJ2JfInIo>
<http://www.youtube.com/watch?v=jcVoxLEpzDg>
<http://www.youtube.com/watch?v=GT-Jx3cW5bU>
<http://www.youtube.com/watch?v=CvejuEhJuQ4>

conflict

<http://www.youtube.com/watch?v=U4BYF3kxWhc>
<http://www.youtube.com/watch?v=n2l8a4ycyXc>
<http://www.youtube.com/watch?v=RcRH3pcZnW4>
<http://www.youtube.com/watch?v=1R37cTT8Pyc>

confuse

http://www.youtube.com/watch?v=Eg3_u7zZa50 live

cro-mags

<http://www.youtube.com/watch?v=9tdlt1aLzt0> live cbgb's 1996
http://www.youtube.com/watch?v=_EKQOKEJCrw live 1986
<http://www.youtube.com/watch?v=nbquTVfyO08> reunion 2001 DC
<http://www.youtube.com/watch?v=5njzK-Mrryl> live 1991 RI
http://www.youtube.com/watch?v=8qPWxdxZ_kM hard times from The Beat
film
<http://www.youtube.com/watch?v=pssHxxHxtKQ> we gotta know video

crucifix

<http://www.youtube.com/watch?v=LFT0NiP3OvM> no limbs 1984
http://www.youtube.com/watch?v=5D_2SNA4n-c

deadguy

<http://www.youtube.com/watch?v=CKA4JEh7FcI>

dead kennedys

<http://www.youtube.com/watch?v=V1qQZEBDsJ8> california uber alles finland 1981
<http://www.youtube.com/watch?v=q3THCcOMgHc> kill the poor finland 1981
<http://www.youtube.com/watch?v=ZgtKM0E3bKc> too drunk to fuck finland 1981
<http://www.youtube.com/watch?v=3w-Dq8cWX8w> police truck 1984
http://www.youtube.com/watch?v=z_17W6DBr0E bleed for me live

dead stop

<http://www.youtube.com/watch?v=DmrPpWNFKNg> last show 2006
<http://www.youtube.com/watch?v=1X6mZI5ukYA> another last show

deviated instinct

<http://www.youtube.com/watch?v=OtO5m4CS-D8>

devoid of faith

<http://www.youtube.com/watch?v=UkNd2EBYOb4> 1997
<http://www.youtube.com/watch?v=MJtoxiDzZ-Y> 1997 covers

dirt

<http://www.youtube.com/watch?v=cy8tgyApnt4> hiroshima live

discharge

<http://www.youtube.com/watch?v=YCrvuUD6tqc> tv interview live 1983

disfear

<http://www.youtube.com/watch?v=6rOnHfd5EJI> live cbgb's 2006

doom

<http://www.youtube.com/watch?v=CH0IZhlr3lq> live 1989

doughnuts

<http://www.youtube.com/watch?v=xQ6xgQMI6iQ>

even worse

http://www.youtube.com/watch?v=_lnNSjXfLY live 1982

the exploited

<http://www.youtube.com/watch?v=Hdz4Yn6VP4M>
<http://www.youtube.com/watch?v=8fjNT-nP1cA> punk's not dead live

floorpunch

<http://www.youtube.com/watch?v=NX8S8l6PDCE> not for me
<http://www.youtube.com/watch?v=MOLb4gGhw1U>
<http://www.youtube.com/watch?v=7S-gR5TUaSM> 4/25/98

gbh

<http://www.youtube.com/watch?v=eRBrlaJDFx0>
http://www.youtube.com/watch?v=SXM_pawpCQw

the geeks

<http://www.youtube.com/watch?v=N43SVUzWEYA>

generation X

<http://www.youtube.com/watch?v=bDYIZTY7zo4> your generation 1977
http://www.youtube.com/watch?v=Rx_mg4Y2keA valley of the dolls

the germs

<http://www.youtube.com/watch?v=bzm2cNQQ6mE> live at the whisky

gorilla biscuits

http://www.youtube.com/watch?v=3Bp-2iC_h4w full show anthrax 1988
<http://www.youtube.com/watch?v=YiVTim5tHJM> first show 1986 cbgb
<http://www.youtube.com/watch?v=A1dSMaWZoX4> gilman 1989
<http://www.youtube.com/watch?v=VD95B1WqyaA> cbgb 2005 reunion

gouka

<http://www.youtube.com/watch?v=Wmh4y9j3gAw> live Albany 2006

government warning

<http://www.youtube.com/watch?v=wgFyqKQp4go> live 2006

hands tied

<http://www.youtube.com/watch?v=hUSSSiODUCA>

heresy

<http://www.youtube.com/watch?v=WYCJRln8jUQ> germany 1987

his hero is gone

http://www.youtube.com/watch?v=vO_PhB0RGXU 1998

infest

http://www.youtube.com/watch?v=VZQb_r83UMc live 1988
<http://www.youtube.com/watch?v=Muo2XT7laiM> live 1989

ignite

<http://www.youtube.com/watch?v=XRBGooWPaRI>
<http://www.youtube.com/watch?v=hkInQ4Fv9cY>

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<http://www.youtube.com/watch?v=u1W-cZeTZIA>
http://www.youtube.com/watch?v=ZF3_Fp3oK2g cbgb's 5-06
<http://www.youtube.com/watch?v=r3j2LATJhPk>
<http://www.youtube.com/watch?v=uCjETBWkRWM>
<http://www.youtube.com/watch?v=-NWFp27GnIk>
<http://www.youtube.com/watch?v=5s-ytCdGwaU>

ignition

<http://www.youtube.com/watch?v=almsb3qsug> 1987

instead

<http://www.youtube.com/watch?v=gRA218FlwQ> live 2005

integrity

http://www.youtube.com/watch?v=_m_UvoahIm 3/5/94 live CT
<http://www.youtube.com/watch?v=Ulr22661oc4> live 1990 full set

jerry's kids

<http://www.youtube.com/watch?v=BRlqFhiSZ2o> live in albany

judge

http://www.youtube.com/watch?v=dXkE_6SqtQw live 1988
<http://www.youtube.com/watch?v=FzN49w3o03Y> full set anthrax 1988
<http://www.youtube.com/watch?v=fYueoVsgJo>
<http://www.youtube.com/watch?v=ZAN-2Tv9Kxw>

Justice

<http://www.youtube.com/watch?v=iF6ch3HmaOg> live 3/2006 rest of show
linked

killing time

<http://www.youtube.com/watch?v=Y9PxrIgvBiA> 1996 live
<http://www.youtube.com/watch?v=rRdQ1FdSKIQ> 1996
http://www.youtube.com/watch?v=TcMqh_AIPuw anthrax 1988

kiss it goodbye

<http://www.youtube.com/watch?v=T5opPYrYbQ0> live 5/26/06

kohu 63

<http://www.youtube.com/watch?v=UchrxdzKOow> poliisit On verisii
<http://www.youtube.com/watch?v=H-M-cpmb> Isovelli

krakdown

<http://www.youtube.com/watch?v=HFyyABlYxag>
<http://www.youtube.com/watch?v=AlpplRinXuY> live cbgb's

kraut

<http://www.youtube.com/watch?v=P8wpt7dNHJ4> reunion
<http://www.youtube.com/watch?v=R9H4-wxk15U> all twisted video

kuolleet kukat

<http://www.youtube.com/watch?v=qBpDfj7iwKU> Kyynelkaasua

kylesa

<http://www.youtube.com/watch?v=fZWG4hF1tA> 2006
<http://www.youtube.com/watch?v=Fsaill8YOuk> 2004

lama

<http://www.youtube.com/watch?v=1FYlj67cZFM> live 1982
<http://www.youtube.com/watch?v=O-Rime-fRgc> 1982 8 min
<http://www.youtube.com/watch?v=vfVbHsuFpRY> 1982 part 2

<http://www.youtube.com/watch?v=6XGOzQfw-yE> 1982 part 3
http://www.youtube.com/watch?v=vvX9_lkmXjc 1982 part 4
<http://www.youtube.com/watch?v=QkJQbD9yh8U> 1982 part 5

lights out

<http://www.youtube.com/watch?v=hDXaPedEyXQ> live gilman 4/23/06

limp wrist

<http://www.youtube.com/watch?v=ICf2uk7RZAM> live @ the smell
http://www.youtube.com/watch?v=pTjg_DSXdKc 2006
<http://www.youtube.com/watch?v=qsehGJBMB18> 2006

look back and laugh

<http://www.youtube.com/watch?v=rsN8inSWLP4> abc no rio 6-17-06
<http://www.youtube.com/watch?v=vWsMWjzkuwc> live Gilman 4/23/06
<http://www.youtube.com/watch?v=67czAZ0FHX8> live Gilman 4/23/06

los crudos

<http://www.youtube.com/watch?v=UN6FyMnRFIY> live in albany

ludichrist

http://www.youtube.com/watch?v=oTqGd9mda_s live cbgb 1986

the manacled

http://www.youtube.com/watch?v=5SoPWqSEe_c abc no rio

mdc

<http://www.youtube.com/watch?v=Eak3xDwStxE> dick for brains live 1984
<http://www.youtube.com/watch?v=CE0K4zTqFWE> greedy & pathetic live 1984

mellakka

<http://www.youtube.com/watch?v=7HSrx3seaD0> Kiiitollinen kansalainen
<http://www.youtube.com/watch?v=5Z78l9fFRkQ>

the misfits

<http://www.youtube.com/watch?v=AD04DjG4hIE>
<http://www.youtube.com/watch?v=oBZictdCqio> live 1997
<http://www.youtube.com/watch?v=2QTL8lxHEal>

mouthpiece

<http://www.youtube.com/watch?v=U2rTJAoQxLU> cinder video
<http://www.youtube.com/watch?v=DqeS7xAoaFA> Middlesex 1/5/95 part 1
<http://www.youtube.com/watch?v=3ymZu3WfPqE> Middlesex 1/5/95 part 2
<http://www.youtube.com/watch?v=-V2XHkVC8>
<http://www.youtube.com/watch?v=qgHLV-8kfPw>
<http://www.youtube.com/watch?v=LVvdJlRv9Ns>
<http://www.youtube.com/watch?v=v4-ZdleKqf8> live 6/28/92

murphy's law

<http://www.youtube.com/watch?v=WZxFuMG3IB4> care bear 1995

nausea

http://www.youtube.com/watch?v=f_G30uS94Kk extinction live 1992
<http://www.youtube.com/watch?v=oGYKwEJ0UCs> fallout of our being video
<http://www.youtube.com/watch?v=yDjQ1w9gkEA> Poland 5/14/91

negative approach

<http://www.youtube.com/watch?v=dmenXByej-E> live 9/9/06
<http://www.youtube.com/watch?v=wVAfuizCTos> live 9/9/06
<http://www.youtube.com/watch?v=8dFEX9thpOE>
http://www.youtube.com/watch?v=zP0_8oK_Yag
<http://www.youtube.com/watch?v=r2KHR1v7OTc>

YOUTUBE PUNK AND HARDCORE VIDEO LIST

no escape

<http://www.youtube.com/watch?v=ocUqEf5nEuE>

no for an answer

<http://www.youtube.com/watch?v=slQvM4JE9rs>

nothing done

<http://www.youtube.com/watch?v=I5LnkoeD-SY>

one way system

<http://www.youtube.com/watch?v=xCvVAG5U4p8> no return

poison idea

<http://www.youtube.com/watch?v=pKUJsrVh8xA>
<http://www.youtube.com/watch?v=KxU...3a-z0c>

the professionals

<http://www.youtube.com/watch?v=ONVuNqDMPnw>
<http://www.youtube.com/watch?v=Kp0YmTaYxBc>

project x

<http://www.youtube.com/watch?v=4kuxK3ydH6o>

ptf klub

<http://www.youtube.com/watch?v=JxdRS3vflwo> video

punk's not dead trailer

<http://www.youtube.com/watch?v=qoJ8LFswY9c>

radical attack

August 2006 w/ Ceremony, Go It Alone
<http://www.youtube.com/watch?v=Fj4YWEnev7A>

August 2006 w/ Vicious Cycle, Aces & Eights
<http://www.youtube.com/watch?v=7PNdE-B7i38>

December 2005 w/ Shark Attack, Haymaker
http://www.youtube.com/watch?v=29-41_6B4Sw

Radical Attack - Parasites on STEPMANIA!!!!
<http://www.youtube.com/watch?v=6UfEC2i7N8M>

rain on the parade

http://www.youtube.com/watch?v=lcJb_AqxDqs

ramones

http://www.youtube.com/watch?v=Qpw_3e2xykw the kkk took my baby away
<http://www.youtube.com/watch?v=29ZLe0oju2l> blitzkrieg bop live 1970's
http://www.youtube.com/watch?v=HVdy_6lxsAQ live in 1988 1
<http://www.youtube.com/watch?v=c68h1OKfDf0> live in 1988 2
<http://www.youtube.com/watch?v=liNXYxYmeg> rock and roll high school video
http://www.youtube.com/watch?v=MWHAL_q1ne8 judy is a punk 1974 cbgb
<http://www.youtube.com/watch?v=xatq16B-09Y> rockaway beach cbgb
<http://www.youtube.com/watch?v=Nu62Pn63RTM> all's quiet on the eastern front 1982

rattus

<http://www.youtube.com/watch?v=FCBmbfCFRas> live Atlanta 2004 part one
<http://www.youtube.com/watch?v=5UJxeTURgBo> live Atlanta 2004 part two
<http://www.youtube.com/watch?v=1aN2g2cdsYY>

reagan youth

<http://www.youtube.com/watch?v=gTpY4eCaTlw> live at Tompkins square park 1988
http://www.youtube.com/watch?v=qf_X7UL2F6g live at Tompkins square park 1988

regulations

http://www.youtube.com/watch?v=CNfVSSI_uqk

rest In pieces

http://www.youtube.com/watch?v=ufsBTqyS_3Y army of god

retching red

http://www.youtube.com/watch?v=50l_PGxyhel rooster
http://www.youtube.com/watch?v=HRWRcZ3r_B8 blue kid trapped in a red state

rollins band

<http://www.youtube.com/watch?v=GzhbuV5Ajzc> rise above video 2002
<http://www.youtube.com/watch?v=oSdtTpYuA8l> live unknown full set

riistetyt

<http://www.youtube.com/watch?v=QlLefjk6Mgl> live 1983
<http://www.youtube.com/watch?v=wKVJNMcdMNs> live 2005

ripcord

<http://www.youtube.com/watch?v=AITipiKKLw8> live

sam black church

<http://www.youtube.com/watch?v=9dTlJNqULUo> live 1998

selfish

<http://www.youtube.com/watch?v=5VJp6gjiV3k> live Atlanta 2005

76% uncertain

<http://www.youtube.com/watch?v=RZ3XuKQvXk0>

set to explode

<http://www.youtube.com/watch?v=vn-6gdzph0o> live 2006

sex pistols

http://www.youtube.com/watch?v=6_D0me4oJM
<http://www.youtube.com/watch?v=JH-7kc4Qm2Y>
<http://www.youtube.com/watch?v=MUmLYKF6YNY>
<http://www.youtube.com/watch?v=hjyqpxkKJCM>
<http://www.youtube.com/watch?v=f8Fu0IWESIE>
<http://www.youtube.com/watch?v=ll1OKpIPn-0>
<http://www.youtube.com/watch?v=uOQ4f7YlIX8>

sham 69

<http://www.youtube.com/watch?v=gTOLFIBtyH4> angels with dirty faces 1978
http://www.youtube.com/watch?v=FgDoffl2_RY hersham boys 1979
<http://www.youtube.com/watch?v=VOQ5FtJ3upo> if the kids are united

shark attack

http://www.youtube.com/watch?v=_VIM-KrGwqs

sheer terror

<http://www.youtube.com/watch?v=cJ9rq5NIEqk> live 1986

YOUTUBE PUNK AND HARDCORE VIDEO LIST

sick of it all

<http://www.youtube.com/watch?v=vV4QyykMev8> just look around video
<http://www.youtube.com/watch?v=6RkxNa2W9o> step down video
<http://www.youtube.com/watch?v=GBvSku1mIUU>

sin34

<http://www.youtube.com/watch?v=9B8YbRU72EY> part 1
<http://www.youtube.com/watch?v=mRQyCSgopkE> part 2
<http://www.youtube.com/watch?v=r3CfDK9Bkak> part 3

skitsystem

http://www.youtube.com/watch?v=L_v5I2dhII0 live savannah GA 2004

slapshot

<http://www.youtube.com/watch?v=LZ8oW4x3Szs> last laugh

the slits

<http://www.youtube.com/watch?v=xg5EwXI94xc> new town live

slumlords

<http://www.youtube.com/watch?v=TQ206tu26Io>
<http://www.youtube.com/watch?v=Wbmh5pvFWRo>
<http://www.youtube.com/watch?v=e2VfaC15Zaw> sick people cover

snfu

http://www.youtube.com/watch?v=_tmbhmwaKxg

social distortion

<http://www.youtube.com/watch?v=Mf5GmL37nqw> live 1983

straight ahead

<http://www.youtube.com/watch?v=Q4uJTpVpmgk>
<http://www.youtube.com/watch?v=vTLnLew4s1g>
<http://www.youtube.com/watch?v=ll1ZVTu2Fd8>

strung up

<http://www.youtube.com/watch?v=fOTYdsUpKg> live

the stupids

<http://www.youtube.com/watch?v=BXEDO99eIHw> skid row live

subhumans

<http://www.youtube.com/watch?v=1R37cTT8Pyc> live
<http://www.youtube.com/watch?v=MpnGzGSi-zQ>
<http://www.youtube.com/watch?v=zOOu8cfzypc>
<http://www.youtube.com/watch?v=gWvjUPLJeA> live
<http://www.youtube.com/watch?v=Dl4p6RrYuQY> live

suicidal tendencies

<http://www.youtube.com/watch?v=YLWklDgnhdU> live 1984
http://www.youtube.com/watch?v=djMH1vB_Hl live NYC 1989

sunday morning einsteins

<http://www.youtube.com/watch?v=vzSQUjOxCYY> live Albany 2006

supertouch

<http://www.youtube.com/watch?v=hR-Hg8lvAwI> 12/22/90 live full set
<http://www.youtube.com/watch?v=cHXA8OUFJMO> documentary

talk about unity trailer

<http://www.youtube.com/watch?v=vIhyduMOsdY>

ten yard fight

<http://www.youtube.com/watch?v=7jVGQr0Oc3E> 1998 live

tilt

<http://www.youtube.com/watch?v=qoSIQhGySDU> libel video
http://www.youtube.com/watch?v=HNq3dJlzf_c animated corpse video

token entry

<http://www.youtube.com/watch?v=3pClgrjOfzg>
<http://www.youtube.com/watch?v=Y2LI75ByKsQ>
<http://www.youtube.com/watch?v=okdGq5d7W2c>
<http://www.youtube.com/watch?v=9P25zuykqr8> live cbgb 1986

totalitar

<http://www.youtube.com/watch?v=cPd2mSMuvnM> live

toxic reasons

<http://www.youtube.com/watch?v=YVC4PwOjrKE> destroyer from target video 1984

tragedy

<http://www.youtube.com/watch?v=znlcjH00AcQ> 6/31/06 albany

underdog

<http://www.youtube.com/watch?v=kxFxAmzrYxk>
<http://www.youtube.com/watch?v=-zRWjquKIA>
http://www.youtube.com/watch?v=hS_YO8MNSXM
http://www.youtube.com/watch?v=_CySxTh8cTI live 1987
<http://www.youtube.com/watch?v=DkrWUPfGh54> 7/9/89 live

upfront

<http://www.youtube.com/watch?v=hsTwZmxjTDO>

urban waste

<http://www.youtube.com/watch?v=2cpXPtNZ8s> live at cbgb's 1983

verbal abuse

http://www.youtube.com/watch?v=_ySuriTPq3I live 1987

vitamin x

<http://www.youtube.com/watch?v=Jo14ByEyWnU>
<http://www.youtube.com/watch?v=5JrRZTmXN10> live in Atlanta 2004

void

<http://www.youtube.com/watch?v=jfBVvLHnn5E> live 1983

voorhees

<http://www.youtube.com/watch?v=NU4H4Rm1G44> 1995

warzone

<http://www.youtube.com/watch?v=pXDUjGqc4E8> full show in 1996
<http://www.youtube.com/watch?v=ZsGMrVx3xmU> video
http://www.youtube.com/watch?v=P_rrm_9H8_A
<http://www.youtube.com/watch?v=TXMDVBhDgRw>
<http://www.youtube.com/watch?v=jRxDL8Ri6RY> live in boston 1989

wide awake

<http://www.youtube.com/watch?v=WZHBOjR1wPg>

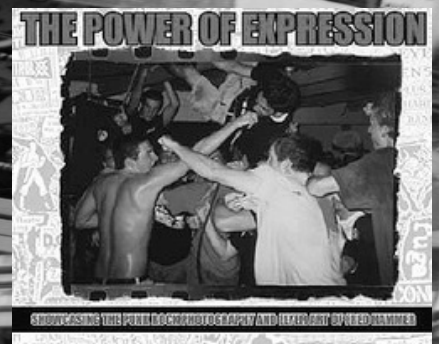
x-ray specs

<http://www.youtube.com/watch?v=y3p3cWDvEc0> identity
http://www.youtube.com/watch?v=hA_HR_zoHYE germ free adolescents
<http://www.youtube.com/watch?v=OGcWfPOL6aQ> identity 2
<http://www.youtube.com/watch?v=dpYf29xa4qQ> oh bondage
<http://www.youtube.com/watch?v=f7P-KofyC-U> live 1978
<http://www.youtube.com/watch?v=T6aOQ6Nn3JQ> identity video
<http://www.youtube.com/watch?v=n6EYNR2xYE8> the world turned day glo

youth of today

<http://www.youtube.com/watch?v=lxk-KldmenA> Albany 1986
<http://www.youtube.com/watch?v=Olbinp284bk> live Paris 1989
<http://www.youtube.com/watch?v=kvKBaDxQfCA> 1999 reunion
<http://www.youtube.com/watch?v=E6cz9fJsV6Y> no more video

a moment in time... Fred Hammer



My old buddy Fred Hammer (of It's Alive fanzine fame) recently released a photography book of band pictures he took over the years, along with much of his famed flyer work. It's destined to be a hardcore history classic. Here he is at his first book signing this past month. If interesting in getting a copy, check the link below.

<http://revhq.com/store.revhq?Page=search&BandId=7874>



reviews

Reviews by: Dan S. (Mad At The World), Mike M. (All Go No Slow), Andrew (Aversionline) and Dave K....we are a little lite this time out...c'mon people write some reviews!

American Cheeseburger - s/t 7"

AxCx is a local band from here in Athens, GA who have been at it for just over a year now. They recently came back from a several month hiatus and have been recording and booking a Spring tour, including a stop at the Chaos in Tejas fest. The band features former members of Tres Kids, Goat Shanty, No! and Divorce, among others. All of those bands played breakneck thrash - often sloppy; the shorter the songs were the better. The addition of Northern transplant Steve Armstrong (ex-Dirty Needles) on guitar adds a bit more musicianship to the mix, which rounds out the sound well. This Ep is the vinyl pressing of their demo recording, first put to tape back in early 2006. The songs range from short blasts like the "Cheeseburger Anthem" to the almost epic, in comparison, "Idle Hands" which clocks in at 2 minutes, 41 seconds. The rhythm section is solid on all tracks... keeping the pace moving at sub-light speed and stopping on a dime when needed. The guitar work moves back and forth from galloping chords to frenetic leads - adding a new dimension and giving the hyper thrash a more melodic tone. James Greer's (ex-Divorce) vocals top it all off with his intense delivery - from low growls to loud yelps, which on this recording really gives you the feeling of a live performance. Go see these guys on tour and be sure to pick up this first vinyl offering... a follow up Ep is already on the way. Mike M.

<http://www.tsuthrash.com>

American Hardcore: A History of American Punk Rock 1980-1986 film & DVD

Well, it's finally here. American Hardcore: The Movie is on DVD. This controversial documentary has been talked about to death since its theatrical release late in 2006. Now with this DVD release, it's going to happen all over again. I never did catch this in the theater, so I'm going to finally get to put in my 2 cents.

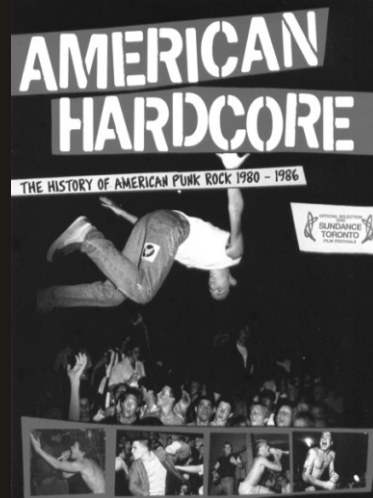
Hardcore and punk music is dear to my heart so of course I planned on giving this film a real close look. The book that this is based on, which was released in 2001, was vilified in the punk and hardcore community due to the fact that the author claimed that it was all over in 1986. (It just happens to be the year the author seemed to "lose interest in it".) Does the film continue with this untrue statement or does it just do what a documentary is supposed to do and present the facts? Well, a little of both.

American Hardcore is a good looking film. The filmmakers seem to have done their best giving it a semi clean look. The interviews are done in various settings, most smartly, in front of walls of CDs, records or flyer art. I'm glad they didn't go the traditional thing of putting the interviewee on the side of the screen. Much has been said about the live footage quality. It is understandably not the best, but you have to remember that most of it was shot in the 1980's on video, which didn't age very well. Not too many folks thought to archive footage like this digitally at earliest opportunity. I don't care how long or short the clips are, the fact that we get to see any of this is simply amazing. I'm not the biggest Bad Brains fan though the live stuff presented here was unbelievable. What I enjoyed most about seeing the live clips was watching the people in the crowd. Made you want to be at each show, pure excitement.

As a documentary, the film is way uneven. I understand the difficulty to pick and choose what to include in a 100 running time, it's just focused too much time in a few places and being haphazard about it. Much of the time, the Boston, NYC, Washington D.C. & LA scenes are visited. Granted this is where many of the people and bands who built this genre up where from these areas. I just didn't like how quickly the road tour across the country was and how little was spoken about it. It's like "Texas", two band clips shown and quickly on to the next stop. Now I know DOA were an important band...though aren't they from Canada? The two minutes used on them surely could have been put to giving more air time to another band. Blatant oversights by not even mentioning bands like the Dead Kennedys or the Misfits are absurd. From what I understand, certain bands wanted money to appear in the documentary. Isn't it sad that from a scene where it was about doing it yourself and not giving a fuck, it all comes down to money in the end. Whatever the case, omissions like that are unforgivable.

One of the dumbest and awkward parts of the films occurred during the Boston segment. What the hell was the point of the SSD "reunion"? They do this big build up, going as far as putting a subtitle on the bottom of the screen, "they haven't spoken to each other since 1988!" They didn't tell you why they didn't speak to each other since then. The saving grace during this part was showing you the pile of original flyers, set lists and homemade shirts from the time period. I would have found much of the interviews better if they would have busted out memorabilia like this.

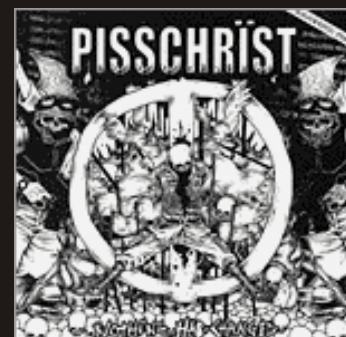
Many of the people interviewed were interesting, most notably, Ian Mac Kaye & Rollins (being pretty humble here). All the New York Guys were fun, but exactly what planet were they filming Jerry Williams on? I didn't think the people they talked to who were "scenesters" were good at all. It seemed they were all friends of the filmmakers and thoroughly uninteresting. The "Mugger" bit was hilarious, seeming giving the finger at SST Records.



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Now the big question is: Does the film "say" that hardcore and punk died in 1986? No, but many of the interviewees do. Let's take a look at that. Towards the end of the film, comments were made that "people just started losing interest" and it was over. Note that many of the people interviewed here were in the bands from the time period. Many of these bands, notably all the "classic" bands, decided that they were going to change the genre of music that they played. "Hardcore" didn't die, it was just the fans didn't like the crappy music their favorite and most influential bands started to play and record! They played a clip of SSD's last show. Can you imagine being a fan of that band for years and going to a show and see that? I'm surprised they didn't get their asses kicked after the show! Bands like SSD, DYS, Agnostic Front, The Necros, Die Kreuzen all changed their sound and started recording music so drastically different. This a major factor to general disinterest at the time which would sadly be repeated in the late 1980's as well.

Overall, considering this is the first documentary of hardcore music, American Hardcore succeeds on a few levels. I do think this film needed a narrator, it would helped it immensely. The general audience or people interested in music history seeing this will probably find it fascinating. To those in the know and other anal retentive types like myself, we will always see the glaring flaws.

As for the DVD extras, there really isn't much besides the "deleted scenes" sequence. Why the hell they cut some of this stuff is unknown but much of it was very funny. I really liked the "NYC Tattoo" part, Vinny Stigma totally hamming it up. The live clips are extended ones of those in the films but only a handful. It was sad to see at the end of each one "@2007 Sony". Don't even ask about the "commentary" I never listen to those. Maybe someone else can do a review of that. Combined with the film, the DVD is definitely worth a purchase (or you can be "punk" and burn or steal it! Not that I would advocate doing that now...) Dave K.

The Arsons "Too Good To Be True" CD

If you like well produced, solidly done upbeat pop punk then The Arsons are the band for you. The trouble is for me that I'll never listen to this again. The talent is definitely there, many members of an old NYHC scene are present, it's just this style is the kind I run from. For Black Flag lovers, there is a nice cover of Nervous Breakdown hidden in the back of the CD. This will have it's fans and for them it's worth seeking out. -Dave K.

<http://www.madattheworldrecords.com>

The Die Hard Remain demo 2007

Very upbeat positive hardcore from Denver Colorado, heavily influenced by No For An Answer and some of the more obvious bands from the 1990's. Well recorded and the music is solidly played. Some label is going to pick them up for sure, so check it out. -Dave K.

<http://www.myspace.com/thediehardremain>

Moderat Likvidation "Never Mind The Bootlegs, Here's The Real Deal" CD

One thing I'm not an expert on is punk and hardcore from Finland, Sweden and Norway. I really like most of it, especially the fact that I can't even come close in pronouncing any of the band's names or song titles. This is one area of the world that has had an almost uninterrupted run of great music for the last 30 years. From what I understand, Moderat Likvidation was one of the ultra great ones. It's only in recent years that I even heard of them. I can understand why Felix wanted to get this out to punk and hardcore masses. It's good. This style of punk never gets old, raw & abrasive protest music. The production is perfect. All the material here was recorded in 1983 and some of it made up their 7" EP. I really don't need to tell that this is one to pick up. if you are a fan of this style, you'll be in your own heaven. -Dave K.

<http://www.havocrex.com>

Pisschrist "Nothing Has Changed" CD

"Nothing Has Changed" is the debut full-length from Australia's Pisschrist, again on Yellow Dog Records. As if you couldn't guess from the frivolous umlaut in the band name or the look of the cover art, here we have 13 tracks and 23 minutes of straight up D-beat styled hardcore/punk with just the right pinch of understated Motörhead-esque rock. It's nothing new, of course, but it looks good, it sounds good, and it gets the job done. So expect your usual dose of driving midpaced to moderately fast power chords with pounding basslines, raging blown-out vocal shouts, and the occasional lead burst - all delivered with an aptly rugged recording aesthetic that perfectly suits the rhythmic punch of the material. Several tracks aren't much more than a minute long, but a few damn near catchy moments pop up on occasion to provide enough variety to keep things interesting, so this is good stuff. That's about all there is to it, I guess! Andrew

<http://www.yellowdog.de>

The Prowl- the First Room on the Left 7"

I know this record's been out for a while, and the Prowl have since broken up, but I've gotta sound off on this record a little bit. I wasn't totally won over by their first vinyl outing on Gloom Records, which I understand was a first demo anyway, and I didn't pay much attention to them

phobia records 2007



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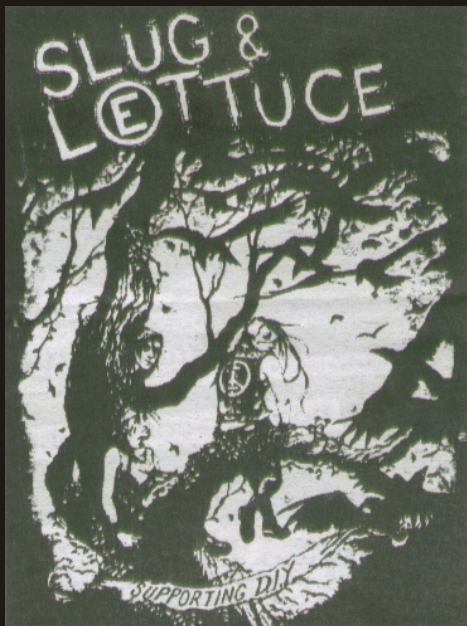
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after that. I heard through the grapevine that the Prowl grew darker and adopted a "horror-punk" sound on subsequent records. Now, much as Samhain and T.S.O.L. are pretty damn good bands who've put out some great records, if I want some real "darkness", I'll skip those two and head straight for the Birthday Party or Killing Joke records. Needless to say, I didn't put much effort into tracking down the Prowl's stuff.

Then, in a recent package from Painkiller, I get my hands on this slab of wax, and am totally pummeled by it. It's 4 songs which are over before you know it, but they make for a great little record. Both sides open up with short, dark thrashers, like an american version of Rudimentary Peni with some Brian James-style leads thrown in for good measure. The second song on both sides are sick; lots of reverb on the guitars and thick heavy bass driving the songs into Die Kreuzen meets Adolescents territory. "Hot Agent" ends in an awesome funeral dirge with totally desperate sounding vocals. I hear there's another record after this one which came out- I will have to track it down. Shame these dudes didn't get it together to put an LP out; with a little bit of work, that shit could have been a classic. In the meantime, don't sleep on this. Dan S.

<http://www.painkillerrecords.com>

Soul Control Demo 2007

It's still interesting to see how bands like Kiss It Goodbye and The Rollins Band influence people today. This 5 song demo is strong with that style of 90's hardcore but manages to have some kind of identity. The recording is very good, a little bit too bass heavy. Not much else to say about it. Definitely worth checking out. -Dave K.

<http://www.myspace.com/soulcontrolhc>

V/A "Harder They Fall: Tribute to Integrity" compilation CD

For someone like myself who's a massive, massive fan of Integrity (they're among my top five favorite bands of all time, if that matters), the prospect of listening to the long-awaited "Harder They Fall: Tribute to Integrity" collection from Escapist Records can be a daunting one - because there's always the possibility that you're going to hear 21 different bands (a number of which I wasn't familiar with) massacre 21 different classics from one of the greatest hardcore bands in the history of all existence, you know? Thankfully that's not at all the case here. Of the 21 artists included, worldwide locales such as Belgium, Japan, Poland, New Zealand, and the UK are represented (among others). It does seem a little odd that there are four bands from Florida, three from Texas (neither of which are the home states of the label itself, which might've made a hint more sense), and three from The Netherlands, as opposed to shooting for as much global participation as possible, but fuck it.

Of course, one of the biggest problems with compilations is often the various levels of recording quality put forth by the participants due to budget limitations and whatnot, but despite expected inconsistencies and minor weaknesses here and there that's not a real issue here, as the vast majority of the tracks all sound fairly solid, and even the worst sounding offerings are still quite listenable. I'm also thrilled that this isn't "The 'Those Who Fear Tomorrow' Show": Damn near the entire "Humanity is the Devil" EP is covered, as well as scattered tracks from the other two full-lengths and various other inclusions such as "Eighteen" and "Kingdom of Heaven" (here renamed "Kingdom of Hell" by Belgium's Rise and Fall). The tracklist is wrong seeing as lie and Wait's (Texas) take on "Abraxas Annihilation" and The Phantom Pains' (Ohio) truly shocking delivery of "No Time For Sudden Glances" (What the fuck? A track from "Closure"? I mean... whew... that takes balls!) appear in each others' slots, but you'd have to be a fuckin' moron not to figure out which track is really which, so... no big deal.

I'm not gonna do a song-by-song rundown or anything, but some standouts: XEye of JudgementX (The Netherlands) kills it with some sweet acoustic guitars and super crisp leads in their rendition of "Armenian Persecution"; despite what's probably the worst recording herein On Thin Ice (UK) gets kudos for their unexpected selection (and super pissed cover) of "The Screams"; and These Days (California) nails the intimidating task of taking on the highly coveted "Micha: Those Who Fear Tomorrow". And... some (admittedly nitpicky at times) disappointments: Evil Priest (New Zealand) opts to close the disc with a less-than-two-minute instrumental medley from "Jagged Visions of My True Destiny" that, while strong and quite promising, is a crushing letdown (and a bit of a copout) considering that's one of my personal favorites from the Integrity canon; Alcatraz (California) inexplicably bogs down their otherwise scorching cover of "Hollow" with weird and wholly unnecessary 25-second hip-hop intro/outro segments; and Die Young (Texas) failed to realize that the song titled "ATF Assault" on "Seasons in the Size of Days" is actually the song "All is Lost" (As did everyone else involved with the layout!).

But that's not to discredit any of the other bands - Creepout (Japan), On Our Own (Florida), Force of Change (California), Incarnate (The Netherlands), Know the Score (Florida) Human Demise (The Netherlands), Damien Done (Florida), Nothing Sacred (Pennsylvania), Your Mistake (Texas), Crowd Deterrent (Ohio), Daymares (Poland), and Dance Floor Justice (Florida) - or any of the bands, really, as this is definitely a solid outing. Obviously some tracks are better than others, and there are other standouts/minor disappointments than the three of each called out above, but at the end of the day this is a fitting tribute to one of the most important and influential bands in the history of the genre... and a band that will never truly be able to be done proper justice given their true value and significance. Andrew

<http://www.escapistrecords.com>

reviews reviews

v/a "Standing Hard" A Youth of Today tribute CD

I originally reviewed this CD back in July 2006. The situation was the CD was pretty much ready to go, so Embrace sent me the CDR of it for advance review. Then, nothing. After some money problems, they were finally able to release it and I have an actual real copy of this CD. Below is the original review and I stand by it. They did a great job putting this one together.

"If you asked Ray and Porcell in 1986 if they thought in 20 years that somebody would be releasing a Youth of Today Tribute record, they would have said "No way dude!" (Well, maybe Porcell being the humble soul that he was would say that!) I get a lot of flak for saying that Youth of Today has been the most influential hardcore band of all time. It's 2006 and this compilation is a testament to that statement. It amazes me that bands are still covering these songs from a band I used to see often and knew the members personally. It also shows that these songs have made an impact on thousands around the world.

Now not all the material on the disc is stellar, it's the spirit of the entire package which is important. Most of the bands here are from all over the world and some members probably weren't even born when records like "Can't Close My Eyes", "Break Down the Walls" and "We're Not In This Alone" came out. Bands/songs include: XvenganzaX from Guatemala does "Youth Crew", Years from Now from Florida "Wake Up and Live", Struggle Against of Denmark "Slowdown", The Weapon from the Philippines "Youth of Today", Nostalgia of Malaysia, The Truth of XXX from Yugoslavia "Can't Close My Eyes", Hold X True of Hungary "Together", Secret Seven "Understand", The Patience "Crucial Times", X Half The Battle X "Put it Aside" and appearances by bands like Motivation, Second Combat, The Tangled Lines and more.

It's a great idea, well done and worth looking into getting. Since it's from a label in Malaysia, it might be difficult importing but from what I understand someone in the US will help distribute this one." -Dave K.

<http://www.myspace.com/embracerecords>

Violent Arrest - s/t 12"

Violent Arrest is the latest project from 3 members of the final line-up of U.K. thrash kings Ripcord. Most of these guys have been involved in several projects since the Ripcord days, each a little different in style and each not living up to their former glory. This 12", however, is a return to where they started. Most of the 12 songs here, eleven originals and one Jerry's Kids cover, almost sound as if they were lifted from the recording sessions for Ripcord's final LP, 1988's Poetic Justice. The speed and aggression is there, the vocal delivery is spot on and the guitar work fits in perfectly... imagine early Boston HC played U.K. style and you'll get an idea of what this one sounds like, if you're not already initiated. It's great to hear these guys back to playing the raging 80s style hardcore which it's obvious that they love. This 12" leaves a much more satisfying taste than some of their previous post-Ripcord efforts (Can't Decide and Spite come immediately to mind), and it should not be missed! Mike M.

<http://www.derangedrecords.com>

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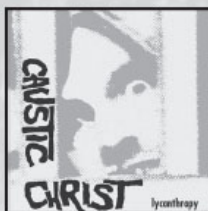
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Imperial Leather,
Lynette Jones &
Burning Spoken

DJs:
Tess och Axel



FREDAG 9 FEBRUARI
20.00-01.00. 60 KR
RINGVÄGEN 147
T-BANA SKÅNSTULL

www.who-killed-marilyn.se www.musapac.com/who-killed-marilyn

ACAPULCO

HÆRVÆRK

ROYAL STAKEOUT

FREDAG 16. FEBRUAR

UNGEREN. JAGTVEJ SIXTYNINER. N-BRO

INSURGENT KID (sve)

CORKY & THE GANG (kbh)

onsdag 28 februar

Ungdomshuset

mad kl 20 larm kl 22

BKHCBOOKING
PRESENTS
COWABUNGA!



FINAL PRAYER
Berlin

WATCH OUT!
Stuttgart

Through It All
Reutlingen

JUMA WEST STUTTGART
20.02.07 19UHR 5EURO

GOOD NIGHT
WITTE FROHNE

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ALL AGES 18+ in jersey 18+ without

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NO BULLSHIT NO ROCKSTARS NO FIGHTS 514 Colorado ave.

SATURDAY, FEBRUARY 17TH @ AS220 6pm \$6

ARMAGEDDON SHOP PRESENTS: A REGIONAL HC/PUNK

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MOUTH SEWN SHUT
CONTEMPT FOR HUMANITY
NEOPHETES
WASTELAND
IRRITATORS
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ALL AGES - DRINK WITH ID
STARTS AT 6PM SHARP
\$6.00

AS220 115 EMPIRE ST
PROVIDENCE, RI

KVOTERINGEN

snövit (ringv. 147 sthlm)
10 mars kl. 20:00

I OBJECT TANGLED LINES

from Germany

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February 24th
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10 CAR PILE UP
511 York rd. Towson MD
DOORS AT 6:45

X LOOKING FORWARD X
COUNTING THE DAYS
ONE STEP TOO MANY
ALARMED
THE TRADE
GET BIG

robruiner@hotmail.com

BB MENTALITY
SET TO EXPLODE
CLACK / DUBBER
POLICE AND THIEVES
SELF ABUSE
COKE BUST

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ALTSWIMWAY CARP
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WASHINGTON DC
10:00 PM 17 3PM

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FOR THE WORSE

2/18
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Rua Maria Adelaide, 5
3º andar

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Lipkick
snakecharmer
watch out!
primitive society

FR09-03-07
Best Baracke Leonberg

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POINT OF VIEW LOSINGxSTREAK

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JH Tydeeh, Rivierstraat MOL

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SAT. FEB. 24

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DOOMED YOUTH
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TRUE COLORS

WAR HUNGRY

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highfiverrecords.be

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